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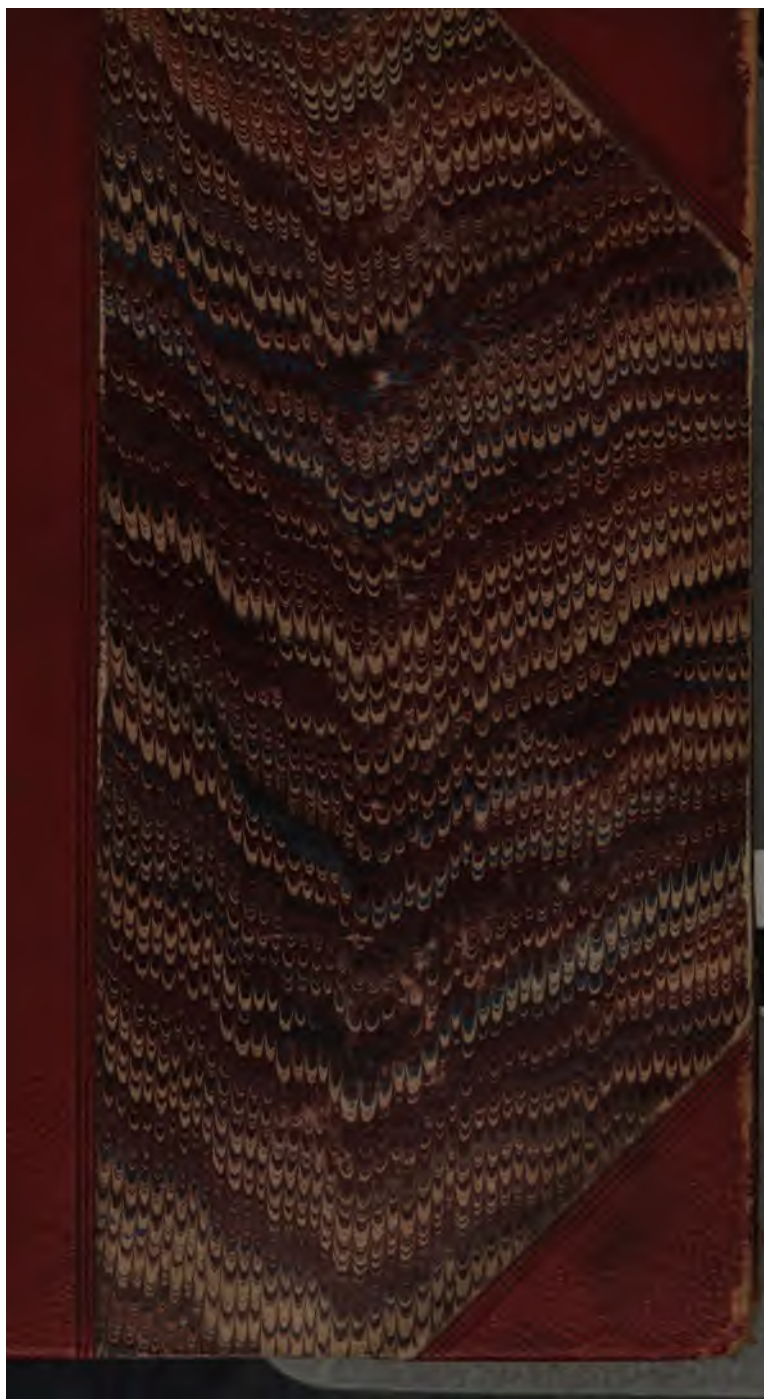
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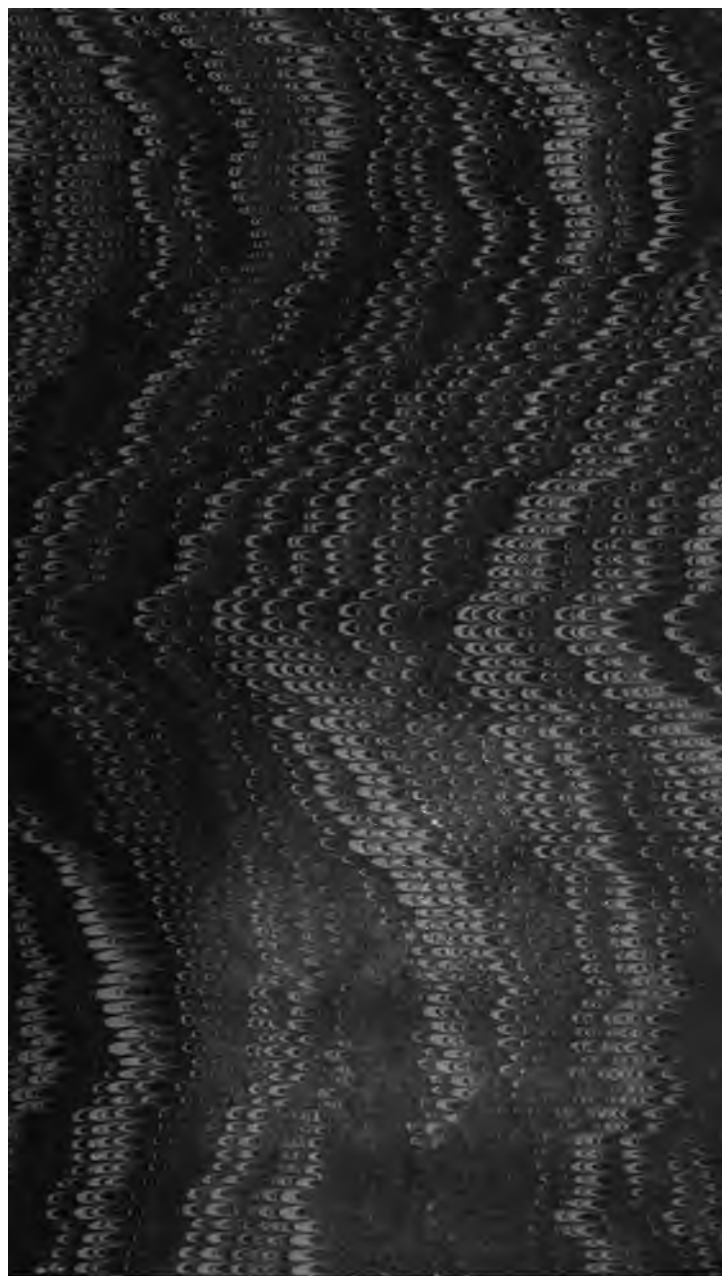
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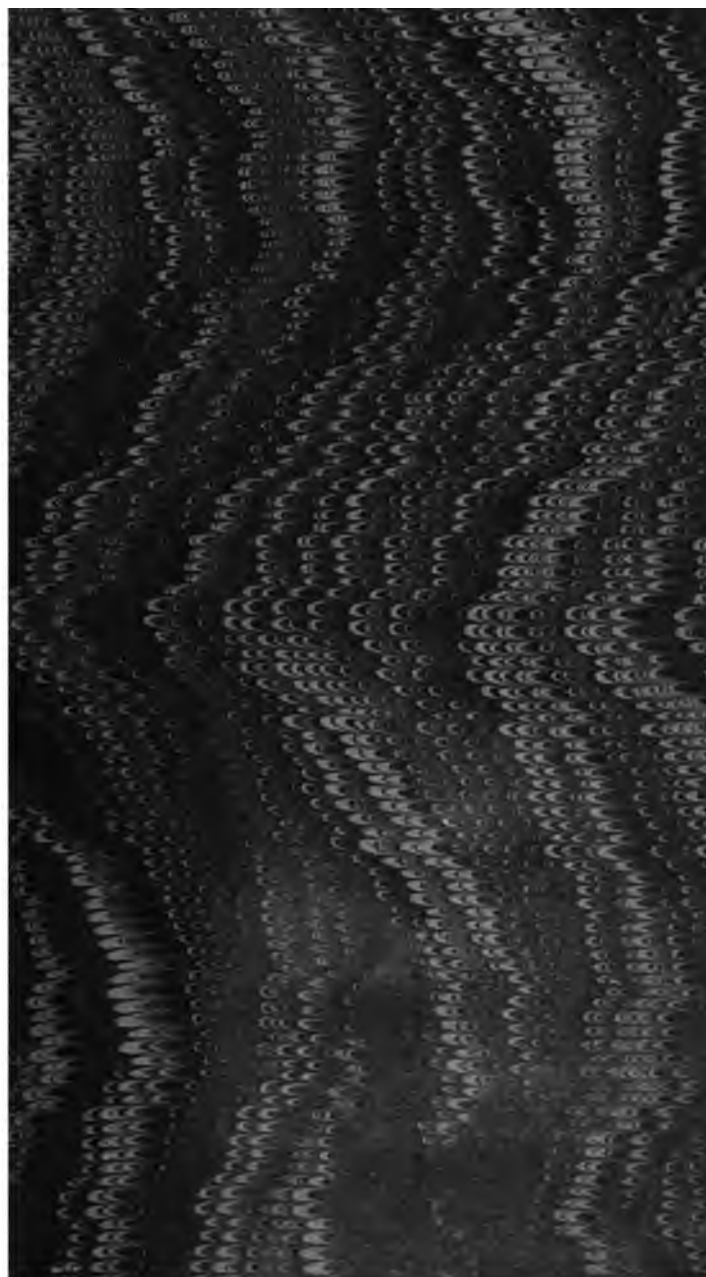
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P. VIRGILII MARONIS

BUCOLICA ET GEORGICA:

WITH NOTES

BY



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ILLUSTRATED BY A SERIES OF PLATES.

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THE object of the present edition of MARTYN'S *BUCOLICS* and *GEORGICKS* of VIRGIL being to combine cheapness with utility, it has been deemed necessary to omit or curtail the numerous quotations from ancient authors, which have been inserted at great length in the former editions: those only are retained which appeared essential to the clear understanding of the author.

The expression, "*I have translated it,*" occurs frequently in the notes; in order to explain which, it is necessary to state that the editor has published the same edition with a translation, for the use of those who may require more assistance than can be obtained from the notes. A vocabulary of such words as are used by Virgil in a peculiar sense, is added by way of Appendix.

OXFORD, MARCH, 1829.



P. VIRGILII MARONIS
B U C O L I C O R U M

ECLOGA PRIMA.

TITYRUS.

MELIBŒUS, TITYRUS.

MEL. TITYRE, tu patulæ recubans sub tegmine fagi

Tityre, tu patulæ, &c.] After the battle of Philippi, wherein Brutus and Cassius were overthrown by Augustus Cæsar and Mark Anthony, in the year of Rome 712, Augustus returned to Italy, in order to reward the soldiers, by dividing among them the lands belonging to several cities. But these not being sufficient to satisfy the avarice of the soldiers, they frequently transgressed the bounds assigned them, and seized on the lands belonging to the neighbouring cities. These injuries caused the inhabitants, both old and young, to flock in great numbers to Rome, to seek for redress. We may gather, from a passage in the ninth eclogue, that Cremona was one of the cities given to the soldiers, and that Mantua, happening to be situated near Cremona, the inhabitants of that territory were involved in the calamity of their unhappy neighbours. It is said

that, among the rest, Virgil, being dispossessed of his estate, went to Rome, where being presented to Augustus, he was graciously received, and restored to his possessions. It is reasonable to think, that some of his neighbours, if not all, obtained the same favour: though the commentators seem almost unanimous in representing Virgil as the only Mantuan that met with such good fortune. This is the subject of the first eclogue. The poet introduces two shepherds under the feigned names of Melibœus and Tityrus; of whom the former represents the unhappy Mantuans, and the latter those who were restored to their estates: or perhaps Tityrus may be intended to represent Mantua, and Melibœus Cremona. Melibœus begins the dialogue with setting forth the miseries of himself and his neighbours.

Tityre.] La Cerdà produces

Sylvestrem tenui Musam meditaris avena;
 Nos patriæ fines, et dulcia linquimus arva;
 Nos patriam fugimus: tu, Tityre, lentus in umbra
 Formosam resonare doces Amaryllida sylvas.

5

three reasons, why the name of *Tityrus* might be applied to an Italian shepherd: 1. Because the poet imitated Theocritus, who gave that name to a shepherd in the third Idyllium. 2. Because a pipe made of reeds was called *Tityrinus* in Italy. 3. A shepherd might be properly so called, as the word signifies dancing,—an exercise much in use among shepherds. To these he adds a fourth reason; that *Tityrus* signifies a goat in the African language, whence the name has been ascribed to those who feed them. He concludes with observing, that Servius only says that the greater he-goats are called by the name of *Tityrus* among the Laconians. I believe the first reason is the true one; and that Virgil had no farther meaning than to borrow the name of a shepherd from Theocritus.

I have already said, that the commentators generally agree, that the poet intended to describe himself under the feigned name of *Tityrus*. But to this opinion I think some material objections may be opposed. The poet represents his *Tityrus* as an old man. In ver. 29, he mentions his beard being grey. In ver. 47, *Melibeus* expressly calls *Tityrus* an old man, *fortunate senex*, which words are repeated in ver. 52. Now Virgil could not call himself an old man, being under thirty when

he wrote this eclogue, in which he calls Augustus *juvenis*, who was but seven years younger than himself: and at the end of the Georgicks he tells us expressly that he wrote it in his youth.

Fagi.] La Cerda contends, that the *fagus* is not a beech, but a sort of oak or *esculus*; and quotes several authorities to support his opinion. This mistake has arisen from an imagination that the *fagus* is the same with the *φῆγος* of the Greek writers, which is, indeed, a sort of oak. But the description which Pliny gives of the *fagus*, can agree with no other tree than that which we call a beech. "*Fagi glans nuclei similis, triangula cute includitur. Folium tenue, ac levissimum, populo simile.*"

Meditar is avena.] This verb, in its application to a musical instrument, means to practise, to play the same tune, or part of the same tune, over and over. "The musical instruments used by shepherds were at first made of oat and wheat-straw; then of reeds, and hollow pipes of box; afterwards of the leg bones of cranes, horns of animals, metals, &c. Hence they are called *avena, stipula, calamus, arundo, fistula, burus, tibia, cornu, æs*, &c." *Ruæus*.

Amaryllida.] Those who understand this eclogue in an allegorical sense, will have *Amaryllis*

TIT. O Melibœe, deus nobis hæc otia fecit ;
 Namque erit ille mihi semper deus : illius aram
 Sæpe tener nostris ab ovilibus imbuet agnus.
 Ille meas errare boves, ut cernis, et ipsum
 Ludere, quæ vellem, calamo permisit agresti.

10

MEL. Non equidem invideo, miror magis: undique totis
 Usque adeo turbatur agris. En, ipse capellas
 Protinus æger ago: hanc etiam vix, Tityre, duco.

to mean Rome. See the note on ver. 31.

O *Melibœe*, &c.] Tityrus informs his neighbour, that his felicity is derived from a god, complimenting Augustus with that name.

Otia.] Servius interprets it *security* or *felicity*. La Cerda will have it to mean liberty. Ruæus renders it *quies*. Lord Lauderdale translates it, *this soft retirement*; Dryden, *these blessings*; and Dr. Trapp, *this freedom*. In the fifth eclogue, our poet uses *otia* for *peace* or *ease*.

Namque erit ille mihi semper deus.] It was a common opinion among the ancients, that doing good elevated men to divinity. Tityrus, therefore, having received so great a benefit from Augustus, declares that he shall always esteem him as a god. If divine honours had then been ascribed to Augustus, the poet would not have mentioned him as a deity peculiar to himself; *erit ille mihi semper deus*.

Errare.] *Id est, pasci*, says Servius. It is certain, that by *errare* the poet cannot mean to *wander* or *stray*, in one sense of the word, which signifies to *go astray*, or *be lost*. Therefore, to

avoid ambiguity, I have translated it to *feed at large*, which is the true meaning of the word.

Non equidem invideo, &c.] Melibœus, apprehending that Tityrus might imagine he envied his good fortune, assures him that he does not, but only wonders at his enjoying peace in the midst of the greatest confusions and disturbances, and concludes with enquiring who that god is from whom his tranquillity is derived.

Duco.] La Cerda would have us understand *duco* in this place to mean carrying on the shoulders. To confirm this interpretation, he quotes several authors, who mention the shepherd's taking up the sheep on his shoulders. But all, or most of them, are christians, and allude to the parable of the good shepherd in the gospel; which only shews the frequency of this custom. However, not even one of these uses *duco* to express carrying on the shoulders. It certainly signifies, to lead or draw. In the first sense, it is used in the second Georgick, ver. 395, and in the latter sense in many places.

Hic inter densas corylos modo namque gemellos,
 Spem gregis, ah ! silice in nuda connixa reliquit. 15
 Sæpe malum hoc nobis, si mens non læva fuisset,
 De cælo tactas memini prædicere quercus :
 Sæpe sinistra cava prædixit ab ilice cornix.
 Sed tamen, iste deus qui sit, da, Tityre, nobis.

TIT. Urbem, quam dicunt Romam, Melibæe, putavi 20
 Stultus ego huic nostræ similem, quo sæpe solemus
 Pastores ovium teneros depellere fœtus.
 Sic canibus catulos similes, sic matribus hædos
 Noram : sic parvis componere magna solebam.
 Verum hæc tantum alias inter caput extulit urbes, 25
 Quantum lenta solent inter viburna cupressi.

Læva.] Servius interprets it *stulta, contraria*.

Urbem, quam dicunt, &c.] Tityrus, instead of answering directly who the deity is, deviates with a pastoral simplicity into a description of Rome.

Huic nostræ.] Mantua, near which Virgil was born.

Sic canibus, &c.] " He means that Rome differs from other cities, not only in magnitude, but also in kind, being, as it were, another world, or a sort of heaven, in which he saw the god Cæsar. For in comparing a whelp to a dog, or a kid to a goat, we only express the difference of magnitude, not of kind. But, when we say a lion is bigger than a dog, we express the difference of kind, as well as of magnitude, as the poet does now in speaking of Rome. I thought before, says he, that Rome was to be compared with other ci-

ties, just as a kid is to be compared with its dam : for though it was greater, yet I took it to be only a city : but now I find, that it differs also in kind : for it is a mansion of deities. That this is his meaning, is plain from

Quantum lenta solent inter
 viburna cupressi.

For the wayfaring-tree is a low shrub ; but the cypress is a tall and stately tree." *Servius*.

Lenta—viburna.] The *viburnum* or *wayfaring-tree* is a shrub with bending, tough branches, which are therefore much used in binding faggots. The name is derived a *viendo*, which signifies *to bind*. The ancient writers seem to have called any shrub, that was fit for this purpose, *viburnum* : but the more modern authors have restrained that name to express only our *wayfaring-tree*.

MÆL. Et quæ tanta fuit Romam tibi causa videndi ?

TIT. Libertas : quæ, sera, tamen respexit inertem ;

Candidior postquam tondenti barba cadebat ;

Respexit tamen, et longo post tempore venit. 30

Postquam nos Amaryllis habet, Galatea reliquit.

Et quæ tanta, &c.] Tityrus having mentioned Rome, Melibœus immediately asks him what was the occasion of his going thither : to which he answers, that it was liberty, which he did not enjoy till he was grown old, when Galatea forsook him, and he gave himself up to Amaryllis.

Libertas.] The commentators generally understand Tityrus to have been a slave ; because he makes mention here of his being grown old before he obtained his liberty. But it is very plain that Virgil does not represent him in any such condition ; for he is possessed of flocks and herds ; and has a farm of his own ; *tua rura manebunt*. The poet, therefore, must mean by liberty, either the restitution of the lands of Tityrus, or his releasement from the bondage of his passion for Galatea. It seems to be the latter ; because we are told he had no hopes of liberty, so long as Galatea retained possession of him. It will be objected, perhaps, that Tityrus could have no occasion to go to Rome to obtain a dismissal from his affection to a mistress ; and therefore this cannot be the liberty here mentioned. But to this it may be answered, that his having obtained his liberty, by shaking off the yoke of Galatea, was the cause of his

going to Rome : for during his passion for her, he neglected his affairs, and lived expensively, sending great quantities of cattle and cheese to market, and yet not being the richer for it.

Candidior postquam, &c.] The commentators, who generally affirm that Virgil describes himself under the name of Tityrus, are much confounded with this mention of his beard being grey, Virgil being but twenty-eight years old when he wrote this eclogue. They, however, seem to think it necessary that some one person should be represented under the name of Tityrus, and thereby lay themselves under inextricable difficulties in explaining their author ; which might easily be avoided by allowing that the poet's characters are general, and not intended to be personal.

Postquam nos Amaryllis, &c.] The allegorical commentators fancy that the poet meant Rome by Amaryllis, and Mantua by Galatea. Ruæus justly rejects the allegorical interpretation for the following reasons : 1. As the poet has twice mentioned Rome expressly, and by its proper name, in this eclogue, what could induce him to call it sometimes Rome and sometimes Amaryllis ? 2. He distinguishes Galatea from Mantua also, when

Namque, fatebor enim, dum me Galatea tenebat,
 Nec spes libertatis erat, nec cura peculi.
 Quamvis multa meis exiret victima septis,
 Pinguis et ingrata premeretur caseus urbi, 35
 Non unquam gravis ære domum mihi dextra redibat.

MÆL. Mirabar, quid mœsta deos, Amarylli, vocares ;

he says, that whilst he was a slave to Galatea, he had no profit from the cheeses which he made for the unhappy city.

Peculi.] It is used for *peculii*. *Peculium* is commonly understood to signify the private stock which a slave is permitted to enjoy, independent of his master. It must be confessed, that the word is most frequently used in this sense ; but there want not instances to prove that it also signifies the property of a freeman, or, as I understand it in the passage now before it, *gain*. *Peculium*, no doubt, as well as *pecunia*, is derived from *pecus*, because exchanges were made by cattle, before the invention of money ; and the most ancient coin had cattle impressed on it.

Septis.] Servius tells us, that *septa* signified those places in the *Campus Martius* which were fenced in for the people to give their votes ; and that because these *septa* resemble sheepfolds, or *ovilia*, the words are often put one for another.

Ingrata urbi.] Mantua : but some doubt may arise why Mantua is called *ingrata*, and what is meant by that epithet. It is commonly used to signify either *unpleasing* or *ungrateful*. But *ingratus* signifies also *unhappy*,

sad, or *melancholy*. We do not see any reason why Virgil should call Mantua *ungrateful*. Tityrus carried his cattle and cheese thither to sell, and if he did not bring his money home with him, it was his own fault to spend it. Nor is there any evident reason why he should call it *unpleasing*, unless, as Burman interprets it, because it was filled with soldiers. But there appears an evident reason why he should call it *unhappy* ; for it was so in its situation, suffering on account of its nearness to Cremona, as the poet himself intimates in the ninth eclogue ;

Mantua, vae miseræ nimum
 vicina Cremonæ.

Mirabar, &c.] Melibæus seems by this last discourse of Tityrus to have found out the amour between him and Amaryllis, with which he was not acquainted before ; and therefore wondered whose absence it was that Amaryllis lamented.

Amarylli.] It seems to me very evident that there is not any thing more mysterious in this passage, than that Galatea had been an imperious and expensive mistress to Tityrus, and kept him from growing rich, by draining him of his money as fast as he got it. When he was

Cui pendere sua pateris in arbore poma.

Tityrus hinc aberat, ipsa te, Tityre, pinus,

Ipsi te fontes, ipsa hæc arbusta vocabant. 40

TIT. Quid facerem? neque servitio me exire licebat,
Nec tam præsentibus alibi cognoscere divos.

Hic illum vidi juvenem, Melibœe; quotannis

grown older and wiser, he began to have an affection for Amaryllis, upon which Galatea forsook him. He now found a material difference; for Amaryllis loved him disinterestedly; so that his present condition may be called liberty, and his former accounted servitude. Besides, it may reasonably be imagined, that Amaryllis, having a real concern for the welfare of Tityrus, though she was uneasy during his absence, had herself persuaded him to go to Rome, in hopes to get some relief from the tyranny of the soldiers, to whom the lands about Mantua were given.

Ipsa te, Tityre, &c.] Servius thinks that by *Pinus* is meant Cæsar, and by *fontes* the senate. Perhaps there is a defect in this part of the copy; for he could hardly fail after this to explain *arbusta* to mean the people. The other interpreters have not adopted this, thinking, I believe, the allegory too far strained. Besides, can it be imagined that so modest a man as Virgil would presume to represent Cæsar with the senate and people of Rome, bewailing his absence? There is a great beauty in the repetition of *ipse* in these lines, which is not easily imitated in English: but La Cerda's observation, that all the three genders

are found here, *ipsi, ipsæ, ipsa*, is very trifling, and more worthy of a schoolboy, than of a man of his learning.

Arbusta.] The *arbusta* were large pieces of ground planted with elms or other trees, at the distance commonly of forty feet, to leave room for corn to grow between them. These trees were pruned in such a manner, as to serve for stages, to the vines, which were planted near them. The vines fastened after this manner to trees were called *arbutivæ vites*.

Quid facerem, &c.] Tityrus answers the charge against him of unkindness to Amaryllis, by saying that he had no other way to get out of servitude, than by going to Rome, where he saw Augustus, that deity spoken of before, who restored him to his possessions.—We learn from Appian, that when the lands were divided among the soldiers, great numbers, both young and old, and women with their children, flocked to Rome, and filled the *forum* and temples with their lamentations, complaining that they were driven from their lands and houses, as if they had been conquered enemies.

Juvenem.] Augustus was about twenty-two years old when the division of the lands was made among the soldiers,

Bis senos cui nostra dies altaria fumant.

Hic mihi responsum primus dedit ille petenti; 45

Pascite, ut ante, boves, pueri: submittite tauros.

MEL. Fortunate senex, ergo tua rura manebunt!

Et tibi magna satis! quamvis lapis omnia nudus,

Limosoque palus obducat pascua junco:

Servius says, he is here called *juvenis*, because the senate had published a decree forbidding any one to call him *boy*. This word seems, indeed, to have been common in the mouths of his enemies.

Bis senos cui nostra dies altaria fumant.] These twelve days are with good reason supposed by the commentators to be one day in every month. Servius says they were either the kalends or ides.

Submittite tauros.] Servius seems to understand these words in a double sense; as if they signified both ploughing the ground, and propagating the species.

Fortunate senex, &c.] Melibœus congratulates Tityrus on his happiness in enjoying his own estate, though small.—It is evident, from the repetition of the word *senex* in this passage, that Virgil did not intend, under the name of Tityrus, to describe himself, who was under thirty years of age when he wrote this eclogue.

Tua rura.] It is the general opinion, that Virgil here describes his own estate, which does not seem to have been very fertile, but partly rocky and partly fenny. The words of Melibœus seem very plain and

natural. He congratulates his friend that he is in possession of an estate that is his own, which though neither large nor fruitful, abounding with stones and marshes, yet is sufficient to afford him a decent support. It is not necessary to understand the words in the strictest sense, that it consisted entirely of naked rocks and rushes, without any good herbage. We find these hills were not so barren, but that they afforded room for some vines, by the mention of a pruner in this very passage. Tityrus also was not without apples and chesnuts, as appears from the latter end of this eclogue; where he mentions also his having plenty of milk; and he has already told us, that he used to supply Mantua with many victims and cheeses. We have many rocky lands in England, that are far from being incapable of culture; and our fens are well known not to be wholly void of pasturage.

Limosoque palus obducat pascua junco.] Rushes are a certain indication of a wet soil: but they are of great service in the most rotten morasses, affording the only secure ground to tread upon; which they effect by the strong matting of their roots.

Non insueta graves tentabunt pabula fœtas : 50
 Nec mala vicini pecoris contagia lædent!
 Fortunate senex, hic inter flumina nota,
 Et fontes sacros, frigus captabis opacum.
 Hinc tibi, quæ semper vicino ab limite sæpes,
 Hyblæis apibus florem depasta salicti, 55
 Sæpe lævi somnum suadebit inire susurro.
 Hinc alta sub rupe canet frondator ad auras.
 Nec tamen interea raucæ, tua cura, palumbes,
 Nec gemere aëria cessabit turtur ab ulmo.
 TIT. Ante leves ergo pascentur in æthere cervi, 60
 Et freta destituent nudos in litore pisces :
 Ante, pererratis amborum finibus, exsul

Graves—fœtas.] Many critics contend, that *fœtas* signifies such as have brought forth their young, notwithstanding the addition of *graves*, which they will have to mean in this place only *heavy* or *sick*. That animals, which have brought forth their young, are called *fœtæ*, cannot be denied; but it is no less certain, that it is also used to signify *pregnant*.

Flumina nota.] The Po and the Mincius.

Vicino ab limite sæpes.] The hedge which divides your land from your neighbour's.

Hyblæis apibus.] A figurative expression to denote the best bees; for Hybla, a town of Sicily, was famous for honey. The flowers of willows are catkins; they abound in chives, the summits of which are full of a fine yellow dust, of which the bees are said to make their wax.

Frondator.] A pruner of vines; for the other fruit-trees stand in no need of pruning, unless any one would fancy Tityrus to have wall-fruit, or espaliers. Melibœus had just mentioned the *cool shade*, as one of the great enjoyments of Tityrus: I believe therefore, that he designs to express the pleasure of the pruner in enjoying the cool breezes, and singing to them; for otherwise his work would be very hot, where the sunbeams being strongly reflected upon him, would give him no great inclination to sing.

Ante leves ergo, &c.] Tityrus, acknowledging the greatness of his happiness, declares that it is impossible for him ever to forget the obligations which he owes to Augustus.

Freta.] It properly signifies, a frith or strait, but is often used by the poets for the sea.

Aut Ararim Parthus bibet, aut Germania Tigrim,

Aut Ararim Parthus bibet, aut Germania Tigrim.] Tityrus is here speaking of impossibilities; that beasts should feed in the sky, and fishes on the land; that the Parthians should extend themselves to the river Arar, or the Germans to Tigris, which could not be effected any other-wise than by a conquest of the whole Roman empire, which lay between those two rivers. Many critics have censured Virgil, as being guilty of a notorious geographical error in this place, representing Tigris as a river of Parthia, and Arar as a river of Germany. They tell us, that Parthia is bounded on the west by Media, on the north by the Caspian, on the east by Bactriana, and on the south by the desarts of Carmania; so that all the large country of Media, and part of Assyria, lie between the Parthians and the Tigris. The Arar, which is now called the Soane, is well known to be a river of France, several miles distant from the Rhine, the well known boundary of the ancient Germany. It has been a common answer to this, that Tityrus speaks with a pastoral simplicity; and that it is not necessary to represent a shepherd as an exact geographer. Others say, that Virgil loves to add the greater dignity to his verse, by enlarging the bounds of countries as much as possible. Catrou solves the difficulty, by saying that it was hardly possible for the Parthian to change country with the German; but that it was absolutely impossible

for the German to drink the water of the Tigris in the country of the Parthians, and for the Parthian to drink the water of the Soane in Germany: but this is little better than a quibble. For my own part, I see no great difficulty in understanding this passage according to the most obvious meaning of the words. The Parthians had at that time extended their empire even beyond the Tigris, and had made such conquests, that they were become formidable to the Romans. Strabo tells us expressly, that the border of the Parthians began from the Euphrates; the country on the other side, as far as to Babylon, being under the dominion of the Romans, and the princes of Arabia; the neighbouring people joining either with the Romans or Parthians, according as they were nearer to one or the other. It was not far from the banks of the Euphrates, that Surena, the Parthian general, defeated Crassus: so that Tigris must have been within the bounds of the Parthian empire. It remains now to shew, how the Soane can be said to belong in any manner to Germany. It is past all controversy that the Rhine was always accounted the boundary between Germany and Gaul. It was the eastern limit of Gaul, according to Strabo. The Arar, according to the same author, rises in the Alps, passes between the countries of the Sequani, Ædui, and Lincasii, who are inhabitants of Gaul, and receiving the Dubis, or Doux, falls into the Rhone.

Quam nostro illius labatur pectore vultus.

MÆL. At nos hinc alii sitientes ibimus Afros : 65

This conflux of the Soane and the Rhone is at Lyons, and, without doubt, in Gaul. The Sequani, a famous people of Gaul, were bounded, according to Strabo, on the east by the Rhine, and on the west by the Soane. We learn from Cæsar, that the south border of these people was the Rhone; "*Quum Sequanos a provincia nostra Rhodanus divideret.*" Therefore the country of the Sequani answers nearly to that province of France which is now called Franche-comte. These people, as Strabo tells us, were the ancient enemies of the Romans, and assisted the Germans in their incursions into Italy. They were enemies also to the Ædui, who were the first allies of the Romans in Gaul, and had frequent contentions with them about the Soane, which divided their borders. Cæsar tells us, that the Gauls were divided into two principal factions, at the head of which were the Ædui on one side, and the Sequani on the other. The latter, not being able to subdue the former, called the Germans from the other side of the Rhine to their assistance, who seated themselves in Gaul, grievously oppressed the Ædui and their friends, and in Cæsar's time amounted to the number of a hundred and twenty thousand, under the command of Ariovistus. Cæsar sent an embassy to this king, requiring only that he would restore to the Ædui their hostages, permit the Sequani to do the same,

and not bring over any more Germans into Gaul. But Ariovistus insisted on his right of possession of the country, and claimed the Ædui as his tributaries; esteeming the country on that side of the Rhone to be as much his province, as that on the other side belonged to the Romans. Thus we find the Germans had extended their bounds to the west of the Rhine as far as to the Arar or Soane, and claimed all the country between the two rivers as their own: so that the Germans drank of the waters of the Arar, as they are represented by Virgil to have done: and though Ariovistus was beaten by Cæsar, and at that time compelled to retreat to the other side of the Rhine, yet it is highly probable that many German families remained among the Sequani who never were cordial friends to the Romans. Besides, it appears both from Cæsar and Strabo, that other German nations had seated themselves in Gaul, who had time enough, during the civil wars between Cæsar and Pompey, to settle themselves with greater security.

At nos hinc alii, &c.] Melibœus continues his discourse, and having praised the felicity of Tityrus, enlarges upon the miseries of himself and his banished companions.

Sitientes Afros.] He calls the Africans *sitientes*, because of the great heat of that part of the world.

Pars Scythiam, et rapidum Cretæ veniemus Oaxem,
 Et penitus toto divisos orbe Britannos.
 En unquam patrios longo post tempore fines,
 Pauperis et tuguri congestum cespite culmen,
 Post aliquot, mea regna videns, mirabor aristas ? 70
 Impius hæc tam culta novalia miles habebit ?
 Barbarus has segetes ? En quo discordia cives
 Perduxit miseros ! en quis consevimus agros !
 Inserere nunc, Melibœe, pyros, pone ordine vites :
 Ite meæ, felix quondam pecus, ite capellæ. 75
 Non ego vos posthac, viridi projectus in antro,
 Dumosa pendere procul de rupe videbo ;
 Carmina nulla canam : non, me pascente, capellæ
 Florentem cytisum et salices carpetis amaras.
 TIT. Hic tamen hanc mecum poteris requiescere noctem

Scythiam.] The ancients commonly called all the northern parts of the world Scythia. Melibœus here gives a strong description of the miserable exile of his countrymen ; some of whom are driven to the hottest, and others to the coldest, parts of the world.

En unquam, &c.] It is interpreted *unquamne*, *aliquandone*, and *an unquam* : but Ruæus observes, that these words only express a bare interrogation ; whereas Virgil means here an interrogation joined with a desire ; a sort of languishing in Melibœus after the farms which he is obliged to quit.

Congestum cespite culmen.] The roofs of houses were called *culmina* because they were thatched with straw (*culmus*.) Melibœus describes the meanness of his

cottage, by representing it as covered with turf.

Post aliquot . . . aristas.] Servius and most others interpret it, *after several years* ; taking it for a rural expression, using beards of corn for harvests, and harvests for years.

Inserere nunc.] " This is an ironical apostrophe of Melibœus to himself, wherein he expresses his indignation at his having bestowed so much vain labour in cultivating his gardens and vines for the use of barbarians. *Nunc* is a particle adapted to irony." Ruæus.

Hic tamen, &c.] Melibœus seems to propose going on with his journey ; but Tityrus kindly invites him to stay that night, and partake of such fare as his cottage affords.

Fronde super viridi ; sunt nobis mitia poma, 81
 Castaneæ molles, et pressi copia lactis.
 Et jam summa procul villarum culmina fumant,
 Majoresque cadunt altis de montibus umbræ.

Castaneæ molles.] Servius interprets *molles*, *maturæ* ; but I do not know that chesnuts are soft when they are ripe. Some will have *molles* to mean *new* and *fresh* ; others think the poet means a particular sort of chesnuts, which is distinguished by this epithet from the *Castanea hirsuta*. They are said, by Palladius, to lose the roughness of their husk, by being ingrafted on an almond. Perhaps we are to understand by *Castaneæ molles* roasted chesnuts ; for the ancients were acquainted with this way of preparing them, as we find in Pliny, *Torrere has in cibis gratius*.

Pressi copia lactis.] Servius understands this to mean cheese ; *Emulcti et in caseum coacti*.—Others think it means only curdled milk. I believe it signifies

curd, from which the milk has been squeezed out, in order to make cheese. We find in the third Georgick, that the shepherds used to carry the curd, as soon as it was pressed, into the towns ; or else salt it, and so lay it by for cheese against winter. It was, therefore, analogous to what we call new cheese.

Et jam summa procul, &c.] This description of an evening in the country is very natural, and full of pastoral simplicity. The smoking of the cottage chimneys, shews that the labourers have left off their work, and are preparing their suppers. The lengthening of the shadows that fall from the neighbouring hills, is entirely rural ; and describes an artless manner of measuring time, suitable to the innocence of pastoral poetry.

P. VIRGILII MARONIS
BUCOLICORUM

ECLOGA SECUNDA.

ALEXIS.

FORMOSUM pastor Corydon ardebat Alexim,

Formosum pastor, &c.] In this eclogue the poet describes the passion of a shepherd for a beautiful boy, with whom he is greatly in love. Some, indeed, have ventured to affirm, that this whole eclogue is nothing but a warm description of a pure friendship; but I fear an impartial reader will be soon convinced that many of the expressions are too warm to admit of any such interpretation.— This, however, may be said in Virgil's commendation, that he keeps up to his character of modesty, by not giving way to any lascivious or indecent words, which few of his contemporaries could know how to avoid, even in treating of less criminal subjects.

Corydon.] The commentators are unanimous almost in supposing that Virgil means himself

under the feigned name of Corydon. They seem persuaded that he was always thinking of himself, and continually describing his own business and his own follies in these Bucolics. In short, they make a mere Proteus of him, varying his shape in almost every eclogue. In the first, he was Tityrus, old, poor, and a servant; but here, under the name of Corydon, he is young, handsome, and rich. There he cultivated only a few barren acres, half covered with stones and rushes, on the banks of Mincius: here he is possessed of fine pastures, and has a thousand lambs feeding on the mountains of Sicily. These are such inconsistencies, that I wonder any one can imagine that Virgil is both Tityrus and Corydon. For my own part, I believe he is neither; at least, not Corydon,

Delicias domini : nec, quid speraret, habebat.
 Tantum inter densas, umbrosa cacumina, fagos
 Assidue veniebat : ibi hæc incondita solus
 Montibus et sylvis stubio jactabat inani.

5

O crudelis Alexi, nihil mea carmina curas ?
 Nil nostri miserere ? mori me denique coges ?
 Nunc etiam pecudes umbras et frigora captant :
 Nunc virides etiam occultant spineta lacertos :
 Thestylis et rapido fessis messoribus æstu

10

there being some room to imagine that he might mean himself under the name of Tityrus, a shepherd near Mantua, and an adorer of Augustus. It seems most probable, that the person of Corydon is as fictitious as the name.

Alexim.] The commentators are not so well agreed about the person of Alexis, as they are about that of Corydon. Servius seems to think it was Augustus, "Cæsar Alexis in persona inducitur." Surely nothing can be more absurd, than to imagine that Virgil, who in the first eclogue had erected altars to Augustus, should now degrade him to a shepherd's boy, *delicias domini*, and afterwards, *O formose puer*. Would the poet have dared to call Augustus a boy, the very term of reproach used by his enemies, which Servius himself tells us was forbidden by a decree of the senate, as we have seen already in the note on ver. 43. of the first eclogue ? The best conclusion we can make seems to be, that Alexis was no real person at all, but a mere creature of the poet's fancy.

Delicias.] It is a word commonly used for a person or thing of which any one is very fond.

O crudelis Alexi, &c.] Corydon expatiates on the cruelty of Alexis, and represents the violence of his own passion, by telling him, that even in the heat of the day, when all animals seek to repose themselves, and the weary reapers retire under the shade to eat their dinners, he alone neglects his ease, pursuing the steps of his beloved.

Nunc etiam pecudes umbras et frigora captant.] In the warmer climates, the shepherds are obliged to shelter their flocks from the heat in the middle of the day under rocks or spreading trees. This is consequently the most convenient time for them to refresh themselves with food and rest. See the note on ver. 331. of the third Georgick.

Virides . . lacertos.] The green lizard is very common in Italy, and is said to be found also in Ireland. It is larger than our common eft or swift.

Thestylis.] Servius tells us, that Thestylis was a country

Allia serpyllumque herbas contundit olentes.

At mecum raucis, tua dum vestigia lustro,

Sole sub ardenti resonant arbusta cicadis.

Nonne fuit satius tristes Amaryllidis iras

Atque superba pati fastidia? nonne Menalcan? 15

Quamvis ille niger, quamvis tu candidus esses;

O formose puer, nimium ne crede colori.

Alba ligustra cadunt, vaccinia nigra leguntur.

Despectus tibi sum, nec qui sim quæris, Alexi:

servant, and seems to think her name was rather *Testilis*, because she dressed the dinner for the reapers. He seems, therefore, to derive her name from *testa*, which signifies an earthen pan. It is more probable, however, that *Testilis* does not come from the Latin word *testa*, but that it is rather *Thestilis*, a Greek name, taken from a shepherdess of Theocritus, and that she was the cook-maid at Virgil's farm.

Allia serpyllumque, &c.] These herbs seem to have been used by the Roman farmers to recruit the exhausted spirits of those who have laboured in the heat. Pliny informs us, that garlick was much used in the country as a medicine: "Allium ad multa ruris præcipue medicamenta prodesse creditur." For *serpyllum*, see the note on ver. 30. of the fourth Georgick.

Sole sub ardenti, &c.] The *cicadæ* used to sing most in hot weather, and in the middle of the day. See the note on ver. 328. of the third Georgick.

Nonne fuit satius, &c.] Corydon declares, that the cruelty of his former loves, however

great, was more tolerable than the scorn of Alexis, whom he exhorts not to trust too much to so frail a thing as beauty.

Amaryllidis.] Servius tells us, that the true name of Amaryllis was Leria, a girl whom Mæcenas gave to Virgil, as he did also Cebes, whom the poet mentions under the feigned name of Menalcas.

Alba ligustra cadunt.] It is not very easy to determine what plant Virgil meant by *ligustrum*. All that can be gathered from what he has said of it is, that the flowers are white, and of no value.

Vaccinia nigra leguntur.] Many take the *vaccinium* to be our bilberry: others will have it to be the berry of the privet, imagining the *alba ligustra* to be the flower, and the *vaccinia nigra* to be the fruit of the same plant. But I have shewn, in a note on ver. 183. of the fourth Georgick, that Virgil uses *vaccinium* only to express the Greek word *δάκνθος*, and that it is the very same flower with the hyacinth of the poets.

Despectus tibi sum, &c.] In this paragraph Corydon boasts

Quam dives pecoris nivei, quam lactis abundans. 20
 Mille meæ Siculis errant in montibus agnæ ;
 Lac mihi non æstate novum, non frigore deficit.
 Canto, quæ solitus, si quando armenta vocabat,
 Amphion Dircæus in Actæo Aracyntho.

of his wealth, his skill in music, and the beauty of his person.

Quam dives pecoris nivei, quam.] In this place, it seems best to join *nivei* to *pecoris*, rather than to *lactis*, because it is more particularly expressive of the beauty of the former, and has not once been added to the latter by Virgil. Besides, our poet himself, in the third Georgick, gives particular direction to choose white sheep for the flock ; and is so nice in this point, that he will not suffer the ram to have a black tongue, for fear he should occasion dusky spots in his offspring.

Mille meæ Siculis, &c.] He mentions Sicily in this place, because that island was famous for sheep ; perhaps also because Theocritus, the father of pastoral poetry, was of that country.

Lac mihi non æstate novum, non frigore deficit.] Servius observes, that Virgil excels Theocritus in this place, who does not speak of milk, but of cheese. For there is nothing extraordinary in having cheese all the year round : but to be always supplied with new milk, or *colostrum*, in winter as well as summer, is a great excellence. La Cerda thinks, with better reason, that the sense of the passage is, that Corydon has so large a flock, that there never passes a day without a supply of milk just taken from the

sheep. He justly observes, that the *new milk* mentioned in the fifth eclogue is the same ; because he speaks of its frothing.

Frigore.] Cold is here used poetically for winter.

Si quando armenta vocabat.] This expression of *calling* the cattle seems to be taken from the manner of the ancient shepherds, who did not drive their sheep before them, as the custom is now ; but went first calling them, and playing on their pipes ; and the sheep readily followed them. We have frequent allusions to this custom in the holy scriptures.

Amphion Dircæus in Actæo Aracyntho.] Amphion and Zethus the sons of Jupiter, and Antiope the daughter of Asopus, built the walls of Thebes, which had seven gates, and fortified them with towers. The story of his extraordinary skill in music, and his receiving from Mercury a harp, by the sound of which he caused rocks and stones to follow him in order, and form the walls of Thebes, seems to have been invented since the time of Homer. Euripides mentions the coming of the gods to the nuptials of Harmonia, when the walls of Thebes were raised by a harp, and a tower by the lyre of Amphion, between Dirce and Ismenus.—*Dirce* is the name of a celebrated spring near Thebes. Strabo

Nec sum adeo informis : nuper me in littore vidi, 25
 Cum placidum ventis staret mare : non ego Daphnim,
 Judice te, metuam, si nunquam fallat imago.

O tantum libeat mecum tibi sordida rura
 Atque humiles habitare casas, et figere cervos,
 Hædorumque gregem viridi compellere hibisco ! 30
 Mecum una in sylvis imitabere Pana canendo.

places it in the plain wherein Thebes is situated, through which also the rivers Asopus and Ismenus flow. Therefore it can hardly be doubted that Virgil calls Amphion *Dirceon* from this famous fountain of Boeotia, because he built the walls of the Boeotian Thebes.

Nec sum adeo informis.] "This is a modest expression of his own beauty. Thus Cicero in his oration for Coelius ; *ut cum pariter non deformem esse natum*, where he means very handsome." *Servius*.

O tantum libeat, &c.] In this paragraph Corydon invites Alexis to live with him in the country, and partake of his rural labours ; and promises him in recompense to teach him to play on the shepherd's pipe like Pan himself.

Figere cervos.] Some understand these words to mean the fixing of the forked poles, called *furcæ* or *cerri*, to support the cottages. Nor does it seem amiss, that Corydon, having just mentioned the cottages or huts of the shepherds, should immediately add, the props which support them. He is not inviting Alexis to partake of pleasures, but to engage with him in rural labour, to content

himself with living in a poor hut, fixing poles, and driving goats ; as a reward for which labour, he promises to teach him to excel in music. This sense is not wholly to be rejected. But the general opinion is, that the poet means hunting in this place, which is confirmed by a similar passage in the first Georgick, ver. 308.

Imitabere Pana canendo.] "You shall play on the pipe with me, after the example of a deity. For Pan is the god of the country, formed after the similitude of nature. Hence he is called *Pan*, that is, *universal* : for he has horns in likeness of the rays of the sun, and of the horns of the moon : his face is red, in imitation of the *æther* : he has on his breast a starry *æbris*, or spotted skin, to represent the stars : his lower part is rough, for the trees, shrubs, and wild beasts : he has goats' feet, to shew the solidity of the earth : he has a pipe of seven reeds, because of the celestial harmony, in which there are seven sounds : he has a crook, because of the year, which returns into itself : because he is the god of all nature, he is said to have fought with Cupid, and to have been overcome by him, because, as

Pan primus calamos cera conjungere plures
 Instituit : Pan curat oves, oviumque magistros.
 Nec te poeniteat calamo trivisse labellum.

Hæc eadem ut sciret, quid non faciebat Amyntas ? 35

Est mihi disparibus septem compacta cicutis
 Fistula, Damœtas dono mihi quam dedit olim :

we read in the tenth eclogue, *Omnia vincit amor*. Therefore, according to fables, Pan is said to have been in love with the nymph Syrinx, who being pursued by him, implored the aid of the earth, and was turned into a reed, which Pan, to sooth his passion, formed into a pipe." *Servius*.—Pan was esteemed by the ancients to be the god of the shepherds, and to preside over rural affairs. Herodotus, in his *Euterpe*, tells us that the people of Mendes, in Egypt, esteemed Pan as one of the eight deities, whom they looked upon as prior to the twelve: that they represented him as having the face and legs of a goat: that they also worship all goats, especially the males; that both Pan and a goat are called *Mendes* in the Egyptian language; and that some abominable rites were used in this goat-worship.

Pan primus calamos, &c.] Thus he is mentioned by Bion, as the inventor of the shepherd's pipe. The fable of Pan being in love with the nymph Syrinx, who fled from him till she came to a river that stopped her flight, where she was turned into reeds, is related in the first book of *Ovid's Metamorphoses*. This poet tells us, that Pan, grasping his arms full of reeds instead of

the nymph, stood sighing by the river side; where observing the reeds, as they were moved by the wind, to make an agreeable sound, he cut some of them, and joining them together with wax, formed a shepherd's pipe.

Est mihi disparibus, &c.] Having represented the excellence of music, the shepherd now endeavours to allure Alexis, by setting forth the great value of the pipe which he possessed, and by a present of two beautiful kids. The shepherd's pipe was composed of seven reeds, unequal in length, and of different tones, joined together with wax. The figure of it is to be seen in several monuments of antiquity. Theocritus, indeed, mentions a pipe of nine reeds; but seven was the usual number.

Cicutis.] *Cicuta* is commonly thought to be hemlock. It is not to be supposed that they ever made their pipes of hemlock, which is very offensive. It is probably used for any hollow stalk in general.

Damœtas.] Catrou is of opinion that Virgil, under the name of Damœtas, means the poet Lucretius, who was the reformer of the hexameter verse. This flute, says he, is a legacy which Virgil had left him by Lucretius,

Et dixit, moriens : Te nunc habet ista secundum.

Dixit Damcetas : invidit stultus Amyntas.

Præterea duo nec tuta mihi valle reperti 40

Capreoli, sparsis etiam nunc pellibus albo,

Bina die siccant ovis ubera : quos tibi servo.

Jampridem a me illos abducere Thestylis orat :

Et faciet : quoniam sordent tibi munera nostra.

Huc ades, O formose puer. Tibi lilia plenis 45

Ecce ferunt Nymphæ calathis : tibi candida Nais

Pallentes violas et summa papavera carpens,

who died the very day that Virgil put on his manly gown ; that is, about the time when our author began his most early poems. But Lucretius was not a writer of Bucolics ; and it cannot be supposed that Virgil, at the age of sixteen or seventeen years, could be thought of consequence enough to be a successor to a poet of so established a reputation as Lucretius.

Nec tuta . . . valle.] He augments the value of these kids, by telling Alexis in what a dangerous place he had found them. It was in a valley, probably between two rocks, of difficult and dangerous access ; or perhaps exposed to wild beasts or robbers.

Reperti.] La Cerda understands this word to express that these kids had been lost, and found again. Dr. Trapp is earnest for this interpretation, because he says they must have been stolen by Corydon, if they had not been his own before ; and therefore ought to be restored to the right owner. But we may suppose them to have

been wild kids ; and it is plain that they were taken from the dam, because they are put to a sheep to nurse.

Sparsis etiam nunc pellibus albo.] “ Kids at first have white spots, which alter and lose their beauty afterwards. Therefore he says, I reserve two kids for you, which have not yet lost the white spots out of their skin.” *Servius.*

Huc ades, &c.] The shepherd being in doubt, whether these presents of the pipe and kids are sufficient to engage Alexis, renews his invitation by offering him a present of flowers, to be gathered by the hand of a fair nymph, to which he adds some fruits, which he proposes to gather himself, and intermix with leaves of the finest odour

Pallentes violas.] The Romans called stock-gilliflowers *violæ albæ*. It is, therefore, plain that they comprehended both them and common violets under the general name of *viola*. It is probable also, that when they intended to express any one particular sort, they added some epithet to distinguish it. Thus



1. LILIUM. 2. VIOLAPALLENS. 3. PAPAVER. 4. NARCISSUS. 5. ANETHUM. 6. CASIA. 7. HYACINTHUS. 8. CALCEOLA.

J. E. S. 1840

Narcissum et florem jungit bene olentis anethi.

Turn, casia atque aliis intexens suavis herbis,

Mollia luteola pingit vaccinia caltha.

50

Ipsè ego cana legam tenera lanugine mala,

our poet, intending here to express the yellow stock-gilliflower, which we vulgarly distinguish under the name of wall-flower, added the epithet *pallentes*, or *yellow*. Paleness is that appearance of the human countenance which happens when the blood ceases to animate it. Thus diseases are called pale in the sixth Æneid, because they occasion this paleness of the face.

Summa papavera.] Servius says the poet mentions poppies, daffodils, and dill, because *papaver*, *narcissus*, and *anethus*, were the names of three beautiful boys, who were turned into those flowers. The story of Narcissus is known, but I do not remember to have read of the other two. Poppies have been spoken of at large in the note on ver. 78. of the first Georgick. The sort here intended is the common red poppy, which grows wild among the corn. It is mentioned here, as well as by Theocritus, because it was anciently used in some little amorous fooleries.

Narcissum.] See the note on ver. 122. of the fourth Georgick.

Florem . . . bene olentis anethi.] This is commonly sown with us in gardens, and is very like fennel; but differs from it in being annual, smaller, not so green, and having broader, and leafy seeds, of a less agreeable flavour. The flower is yellow, like that of fennel, but smaller.

It does not grow wild in England.

Casia.] “Daphne creorum, a species of mezereon.” *Sprengel.*

Intexens.] These flowers and herbs were to be woven into a garland. It was a custom amongst the ancients to present such garlands to those whom they loved.

Caltha.] It is hardly possible to determine certainly what plant the poets meant by their *caltha*. We find, by the epithet *luteola* in this place, that it had a yellow flower; which is confirmed also by Columella. Therefore it may very well be our common *marigold*, according to the general opinion.

Cana legam tenera lanugine mala.] The fruits here mentioned are almost universally affirmed to be quinces, which, without doubt, have a hoary down, and therefore so far agree with the poet's description. The only objection I have to this interpretation is, that the quince is of so austere a taste, that the shepherd could not think of offering it to a young palate. Nor do I find that it is at all better in those warmer climates; or that the Greeks or Romans used to eat it raw: and it cannot be supposed that Corydon spake of dressing it. It seems more probable, that it was some other more delicious fruit. Pliny speaks of a sort of downy apples, which he calls *mala lanata*:

Castaneasque nuces, mea quas Amaryllis amabat;
 Addam cerea pruna, honos erit huic quoque pomo :
 Et vos, O lauri, carpam, et te proxima, myrte,
 Sic positæ quoniam suaves miscetis odores. 55

Rusticus es, Corydon, nec munera curat Alexis :
 Nec si muneribus certas, concedat Iolas.
 Eheu, quid volui misero mihi ? floribus austrum

but we are much at a loss to know what he meant ; and the critics generally think the text to be very corrupt in that passage. I should imagine, that the apples here meant might be peaches or apricots, if Pliny had not informed us that they were not known in Italy till thirty years before his time, and that they were sold at a great price.

Addam cerea pruna.] Plums may be called waxen, from their colour being yellow, like new wax.

Honos erit huic quoque pomo.] It is the general opinion of the commentators, that this refers to the plums just mentioned. The sense, therefore, is, that as Amaryllis was fond of chesnuts, so Alexis delights in plums ; and on that account plums shall be esteemed a noble fruit. There is a thought like this in the seventh eclogue, where it is said, that though Hercules loves the poplar, Bacchus the vine, Venus the myrtle, and Apollo the bay ; yet since Phyllis admires the hazel, the hazel shall be preferred to them all. *Pomum* is certainly used to express any sort of fruit almost that is eaten.

Rusticus es, Corydon, &c.] This eclogue concludes with a beautiful mixture of various passion. Corydon, having just expatiated on the plenty of gifts which he was preparing for Alexis, on a sudden seems to fall into despair. He reflects on the meanness of his own condition, and on the little value of his presents, in comparison with what the more wealthy Iolas had in his power to give. He no sooner mentions the name of his rival, than he bursts into an exclamation at his own imprudence for so doing. Then being afresh agitated by love, he expresses his astonishment to see Alexis despise the country which had been the seat of gods ; endeavours to persuade him to prefer a rural life before any other. He then expresses the violence of his desire, and on a sudden recollects himself, reflects on the negligence in his own affairs, which this unruly passion had caused, and encourages himself to give over his folly, and mind his business.

Quid volui misero mihi ?] Ruæus mentions three different interpretations of this passage :—
 1. That of Ludovicus Vives : I am pouring forth my verses to

Perditus, et liquidis immisi fontibus apros.
 Quem fugis, ah demens? habitarunt dii quoque sylvas, 60
 Dardaniusque Paris. Pallas, quas condidit arces,
 Ipsa colat : nobis placeant ante omnia sylvæ.
 Torva læna lupum sequitur, lupus ipse capellam,
 Florentem cytisum sequitur lasciva capella :
 Te Corydon, O Alexi : trahit sua quemque voluptas. 65
 Aspice, aratra jugo referunt suspensa juvenci,
 Et sol crescentes decedens duplicat umbras :
 Me tamen urit amor ; quis enim modus adsit amori ?

deaf ears ; just as if I had exposed my flowers to be torn by the winds, and let in the dirty swine to trample in my clear springs. 2. That of Nannius ; I have ruined my flourishing affairs by this passion. He confirms this opinion by the two proverbs of the flowers and the swine, and by these expressions which follow soon after ; *Quæ te dementia cepit ? Semiputata tibi*, &c. 3. That of Abramus ; What have I said unawares ? I have mentioned Iolas and his more powerful gifts. Should Alexis hear this, he will certainly prefer my more dangerous rival, which will be as destructive to me, as if I had exposed my flowers to the southern blasts, and my clear springs to the swine.

Dardaniusque Paris.] Paris, the son of Priam king of Troy, is said to have fed sheep on mount Ida.

Pallas.] Pallas is said to have been the inventor of building.

Aratra jugo referunt suspensa juvenci.] At the beginning of this eclogue, the poet had marked the time of noon by the

feeding of the cattle under the shade, the lizards hiding themselves under the bushes, the reapers sitting down to their repast, and the *cicada* chirping in the thickets ; all which circumstances, having an immediate relation to the country, are mentioned with great propriety. In like manner he now describes the close of the day by the oxen bringing back the plough, and by the increase of the shadows. These words *aratra jugo suspensa* allude to the manner of bringing the plough home, when the labour of the day is over. It is then drawn backward ; and as the share does not then enter the ground, the labour of drawing it is inconsiderable ; and so it may be said to be only just hung upon the yoke.

Sol crescentes decedens duplicat umbras.] This description of the evening by the length of the shadows is very suitable to pastoral poetry.

Me tamen urit amor.] This is a strong expression of the vehemence of Corydon's love. He has just observed, that it is now

Ah Corydon, Corydon, quæ te dementia cepit!

Semiputata tibi frondosa vitis in ulmo est.

70

Quin tu aliquid saltem, potius quorum indiget usus,

Viminibus mollique paras detexere junco?

Invenies alium, si te hic fastidit, Alexim.

the cool time of the evening, notwithstanding which, he is still scorched by his furious passion. He seems to tell us, that the fire within him is so great, that he should not have imagined the cool evening to approach, if he had not seen the oxen returning from their work, and observed the shadows to increase.

Ah, Corydon, Corydon, &c.] The shepherd begins at last to perceive the folly of his passion; and to lament his error in having neglected his necessary affairs.

Semiputata tibi frondosa vitis in

ulmo est.] Servius has justly observed, that here is a double instance of neglect, the vines are half pruned, and the elms are suffered to make long shoots. Some of the commentators have thought this accusation of neglect cannot relate to the present time, because these complaints of Corydon are uttered in the summer, which is not the season for pruning vines. But there is really a summer as well as an autumnal pruning: and if this summer pruning is neglected, the vines may well be said to be but half pruned.

P. VIRGILII MARONIS
BUCOLICORUM

ECLOGA TERTIA.

PALÆMON.

MENALCAS, DAMÆTAS, PALÆMON.

MEN. DIC mihi, Damœta, cujum pecus? an Melibœi?

DAM. Non, verum Ægonis: nuper mihi tradidit Ægon.

Dic mihi, Damœta, &c.] This eclogue contains a dispute between two shepherds, of that sort which the critics call *Amœbea*. In this way of writing, the persons are represented to speak alternately, the latter always endeavouring to exceed, or at least equal, what has been said by the former; in which, if he fails, he loses the victory. Here Menalcas and Damœtas reproach each other, and then sing for a wager, making Palæmon judge between them. Menalcas begins the contention, by casting some reflections on his rival Ægon, and his servant Damœtas.

Damœta.] Vives, according to custom, will have this eclogue

also to be allegorical; and that Virgil here means himself again under the fictitious name of Damœtas. He tells us, that the poet having obtained the favour of Augustus, Pollio, Mæcenas, Gallus, and other men of quality, was envied by several learned men, with one of whom he contends here under the name of Menalcas. This rival, therefore, is supposed to begin by asking Virgil, by way of contempt, who is the author of this pastoral? Is it Melibœus? meaning some scribbler, Mævius perhaps, or Bavius. Virgil answers, it is Ægon, that is, some famous poet, such as Gallus or Cinna. *Non, verum Ægonis.*] This

MEN. Infelix O semper, oves, pecus ! ipse Neæram
 Dum fovet, ac, ne me sibi præferat illa, veretur ;
 Hic alienus oves custos bis mulget in hora, 5
 Et succus pecori, et lac subducitur agnis.

DAM. Parcius ista viris tamen obijcienda memento.
 Novimus et qui te, transversa tuentibus hircis,
 Et quo, sed faciles Nymphæ risere, sacello. 9

MEN. Tum, credo, cum me arbustum videre Myconis,

answer of Damœtas seems intended to sting Menalcas, who had asked him tauntingly, whose flock it was that he fed. Ægon's, says he ; that is, your wealthy and powerful rival, as appears by what follows. For Menalcas replies, with some sharpness, that Ægon had better mind his flock himself, than lose his time in following Neæra, which gives this hireling an opportunity to defraud him.

Parcius ista viris, &c.] Damœtas being stung with this insinuation of his defrauding his master, reproaches Menalcas with some secret transaction of his. This draws on some smart repartees, in which the manner of the common people is well imitated. Neither of them justifies himself ; but proceeds to throw new reproaches on his adversary.

Novimus et qui te.] Here is a verb suppressed, which Servius says is *corruperint* ; and indeed the whole scope of the sarcasm seems to require some such word to be understood. I do not see any necessity to think that the poet alludes here to any abominable crime, which was committed in a temple sacred to the

nymphs. One may imagine, that he means only the malice of Menalcas, in breaking the bow and arrows of Daphnis. His passion affrighted the very goats.

Transversa tuentibus hircis.] Vives thinks this an admirable expression of looking with contempt, with a leering eye, such as, according to Pliny, a lion will not endure to look at him. The general opinion of the commentators is, that this action of Menalcas was so shameful, that the very goats, the most libidinous of all animals, turned their heads away, that they might not behold it.

Faciles.] La Cerda understands *faciles* to mean tender or compassionate ; because an angry deity would have destroyed Menalcas for so scandalous a profanation.

Sacello.] The *sacella*, like our chapels, were commonly smaller edifices dedicated to the deities. In the country they often consecrated caves, and called them *sacella*.

Tum, credo, &c.] Menalcas answers ironically, that it was when he maliciously injured Mycon's vineyard ; insinuating

Atque mala vites incidere falce novellas.

DAM. Aut hic ad veteres fagos, quum Daphnidis arcum
Fregisti et calamos : quæ tu, perverse Menalca,
Et, cum vidisti puero donata, dolebas ;
Et, si non aliqua nocuisses, mortuus esses. 15

MEN. Quid domini faciant, audent cum talia fures ?
Non ego te vidi Damonis, pessime, caprum
Excipere insidiis, multum latrante lycisca ?
Et cum clamarem : quo nunc se proripit ille ?
Tityre, coge pecus : tu post carecta latebas. 20

that Damœtas was guilty of such a fact. Servius says it was a capital crime to cut another man's trees.

Mala . . . falce.] Servius understands *mala* to refer to the intention of the person who made use of the pruning-hook. Burman contends that *mala* signifies blunt or rusty ; because by such an instrument the plants would be greatly injured. Servius also thinks, that the injury consists in cutting the *young* vines, because old ones are the better for pruning. Thus the reproach on Damœtas must be either that he was employed by Mycon to prune his vines, and performed it with a bad instrument, or that he pruned such as were newly planted, which he ought not to have done ; or else that he went by stealth into Mycon's vineyard, and hacked the vines and elms, with an intent to destroy them. This last, I believe, is the true sense. I do not remember to have found *incidere* used any where for pruning.

Aut hic ad veteres, &c.] Damœtas retorts, with an insinuation, that Menalcas had broken a bow and arrows, belonging to Daphnis, out of mere spite.

Quid domini faciant, &c.] Menalcas keeps up the same manner of insulting with which he began. He set out at first with treating him as a mean slave, asking him whose ragged sheep he tended ; and now he says, what usage may I expect from the master, when his slave dares to treat me with such insolence ? He again accuses Damœtas as a thief, charging him with having stolen a goat from Damon.

Non ego te vidi, &c.] Here he accuses him openly of theft ; for he declares, that he himself saw him steal Damon's goat.

Lycisca.] Servius tells us, that the mongrel breed of dogs generated by a wolf on a bitch, is called *Lycisca*. Both Aristotle and Pliny mention this breed ; but I have not found the word *Lycisca* in any author, except in this passage of Virgil. Some take it to be the dog's name.

DAM. An mihi, cantando victus, non redderet ille,
 Quem mea carminibus meruisset fistula, caprum?
 Si nescis, meus ille caper fuit: et mihi Damon
 Ipse fatebatur, sed reddere posse negabat.

MEN. Cantando tu illum? aut unquam tibi fistula cera
 Juncta fuit? non tu in triviis, indocte, solebas 26
 Stridenti miserum stipula disperdere carmen?

DAM. Vis ergo inter nos, quid possit uterque vicissim
 Experiamur? ego hanc vitulam, ne forte recuses,

An mihi, cantando, &c.] Damœtas justifies himself against the accusation of Menalcas, by affirming that he had fairly won the goat from Damon by a trial of skill on the pipe. To this, Menalcas answers with great contempt, treating him as a common piper about the streets, and unfit to engage in such a contention.

Cantando tu illum?] Some such word as *overcome* is here necessarily understood to agree with *tu*. It is omitted, no doubt, in imitation of the contemptuous style of the vulgar. Our common people would say, *You play! You—*

Fistula cera juncta.] Damœtas affirmed, that he had won a goat from Damon, by excelling him in playing on the pipe. Menalcas questions his being possessed of an instrument deserving the name of a pipe, or *fistula*, which was composed of several reeds joined together, according to the invention of Pan, mentioned in the second eclogue.

In triviis.] *Trivia* are the places where three roads meet; which are consequently very

public. Thus Menalcas represents Damœtas as a common piper in places of public resort.

Stridenti miserum, &c.] It is hardly possible to express more contempt than is used in these words. He will not allow his adversary's instrument to deserve the name of a pipe, but calls it a *straw* or *stubble*, *stipula*; and adds the epithet *stridenti*, to shew that even this straw, instead of a mellow sound, made a screaming noise; the tune he plays upon this instrument is called *miserum*, a sorry one; and even this sorry tune he is said to *spoil*, *disperdere*. The very sound of this verse is worthy of observation.

Vis ergo, &c.] Damœtas, in order to put a stop to any further reproaches, challenges Menalcas to sing with him for a wager, and offers to stake a young cow of considerable value.

Vicissim.] He proposes that sort of contention called *Amæbea*, in which they sing alternately. See the note on ver. 1.

Vitulam.] It is plain, that *vitula* cannot mean a calf in this place; because she is said to give milk, and to have two

His venit ad mulctram, binos alit ubere foetus, 30

Depono : tu dic, mecum quo pignore certes.

MEN. *De grege non ausim quicquam deponere tecum,*

Est mihi namque domi pater, est injusta noverca :

Bisque die numerant ambo pecus, alter et hædos.

Verum, id quod multo tute ipse fatebere majus, 35

Insanire libet quoniam tibi, pocula ponam

Fagina, cælatum divini opus Alcimedontis :

Lenta quibus torno facili superaddita vitis

young ones. It is used, no doubt, for a young cow ; as *virgo* is for a young woman, though she has had children.

De grege non ausim, &c.] Menalcas answers, that he does not dare to stake any part of the flock, because of the strictness of his father, and severity of his step-mother ; but offers a pair of fine cups, which he describes after a beautiful manner.

Pocula ponam fagina.] Pliny tells us, that beechen cups were anciently esteemed. Therefore we may suppose these were fine old-fashioned cups, which, though admired in the country, would have been despised at Rome in Virgil's time.

Divini opus Alcimedontis.] It seems probable, by this expression, that there had been a famous carver named Alcimedon. But I have not found the mention of him in any other author. Perhaps he was a friend of our poet, who was willing therefore to transmit his name to posterity. By his name, it appears that he must have been a Greek, and consequently a man of some quality ; for Pliny informs us,

that in Greece none but gentlemen were permitted to learn that art, and painting ; which law was first procured by Eupompus, the master of Apelles.

Lenta quibus torno, &c.] This beautiful description of the cup is plainly an imitation of that in the first Idyllium of Theocritus.

Torno.] "Salmasius and La Cerda understand two arts to be here spoken of, that of the turner and that of the graver. —Pliny, l. xxxiv. 8. mentions Phidias as the inventor of the art of turning, and Polycletus as the perfecter of it ; and that these were sculptors and statuaries, as well as turners, is manifest. Wherefore I believe, that though the *tornus* is really an instrument distinct from the *cælum* and *scalprum*, custom has obtained to use them promiscuously." *Ruæus.*

Vitis.] It does not seem improbable that Virgil might use *vitis* in this place, not for a *vine* properly so called, but for a branch climbing with tendrils, or *viticula*. Our gardeners call this sort of branches, as in melons and cucumbers, *vines*.

Diffusos hedera vestit pallente corymbos.

In medio duo signa, Conon : et quis fuit alter, 40

Descriptis radio totum qui gentibus orbem ;

Tempora quæ messor, quæ curvus arator haberet ?

Necdum illis labra admovi, sed condita servo.

DAM. Et nobis idem Alcimedon duo pocula fecit,

Hedera . . pallente.] Many sorts of ivy are mentioned by the ancients ; most of which seem to be rather varieties than distinct species. Theophrastus says the three principal sorts are the white, the black, and that which is called *helix*. The white ivy was esteemed more beautiful than the common sort, as appears from the following verse in the seventh eclogue :

Candidior cyenis, hedera formosior alba.

See the note on that passage.

Conon.] Servius thinks the Conon here intended was the famous general of that name, whom the shepherd mentions expressly as being well known ; but forgets the name of the philosopher.

Et quis fuit alter, &c.] This is a true example of pastoral simplicity ; for the shepherd is not here guilty of a blunder, which some commentators propose as an instance of it in other places : but he forgets the name of the other mathematician, and describes him by his works. But the commentators are as much at a loss for his name as the shepherd. Hardly any person noted for knowledge in astronomy, has wanted a patron to place his image on this poetical cup. Now, as Aratus has de-

scribed the several constellations in his poem, with the prognostics of the weather, he answers exactly to the character, which the shepherd gives of the philosopher, whose name he had forgotten. As he was an author admired by the greatest persons, and as he was thought worthy of imitation by our poet himself, it is most probable that he was the person intended in the passage now under consideration.

Radio.] The *radius* is a staff or rod, used by the ancient mathematicians in describing the various parts of the heavens and earth, and in drawing figures in sand.

Totum . . orbem.] He means the whole system of heavenly bodies. Aratus has particularly described the several constellations.

Tempora quæ messor, &c.] Aratus is very particular in describing the seasons, and signs of the weather.

Necdum illis, &c.] The commendation of a cup, drawn from its having never been used, is to be found in the sixteenth *Iliad*, ver. 225.

Et nobis idem, &c.] Damoetas, unwilling to allow any superiority to his adversary, or to give him any opportunity of evading the contest, accepts his offer, and agrees to stake two other

Et molli circum est ansas amplexus acantho, 45
 Orpheaque in medio posuit, sylvasque sequentes.
 Necdum illis labra admovi, sed condita servo.
 Si ad vitulam spectes, nihil est quod pocula laudes.

MEN. Nunquam hodie effugies, veniam, quocumque
 vocaris.

Audiat hæc tantum vel qui venit, ecce, Palæmon: 50

cups, made by the same workman, which he describes with equal beauty; but insists upon it, that they are not equal in value to the heifer, which he had offered at first.

Idem Alcimedon duo pocula fecit.] Here Damœtas preserves his equality; he offers two cups, as well as Menalcas; and they are both made by the hand of the same famous workman.

Molli . . . acantho.] The *acanthus* is spoken of at large in the note on ver. 123. of the fourth Georgick.

Orphea.] See the note on ver. 454. of the fourth Georgick.

Necdum illis, &c.] Here Damœtas repeats the very words of Menalcas, that he may not allow him any superiority.

Si ad vitulam spectes, &c.] In this line Damœtas answers that of Menalcas,

Verum id quod multo tute ipse
 fatebere majus.

Menalcas had affirmed, that his cups were of far greater value than the cow which his adversary had offered. Here Damœtas answers, that he would stake two cups, in no degree inferior to his; but at the same time declares, that they are far infe-

rior in value to the cow, which he offered at first.

Nunquam hodie effugies, &c.] Damœtas had first provoked Menalcas to a trial of skill: but now Menalcas challenges him; and that he may not get off, accepts of the wager, on his own terms; appeals to a neighbour, who happened to pass by, and proposes him for judge of the controversy between them.

We must observe, that Damœtas had closed his speech with a contempt of the cups which Menalcas had offered, affirming, that they were by no means to be put in competition with a good cow. Menalcas answers briskly, that this shall not serve him for an excuse; for though his father, and particularly his step-mother, would require an exact account of all the cattle from his hands; yet he was so sure of victory, that he would venture a good cow, that Damœtas might have no pretence to decline the controversy, or to say that the prize was not worth contending for.

Vel qui venit.] "Menalcas, seeing a shepherd at a distance, proposes to make him judge, let him be who he will. This is the force of the words *vel qui venit*.

Efficiam posthac ne quemquam voce lacessas.

DAM. Quin age, siquid habes; in me mora non erit ulla:
Nec quemquam fugio, tantum, vicine Palæmon,
Sensibus hæc imis, res est non parva, reponas.

PAL. Dicite, quandoquidem in molli consedimus herba;
Et nunc omnis ager, nunc omnis parturit arbor: 56
Nunc frondent sylvæ, nunc formosissimus annus.
Incipe, Damœta; tu deinde sequere, Menalca.
Alternis dicetis; amant alterna Camenæ.

As he comes nearer, he finds him to be Palæmon, and calls him by his name, and speaks with more confidence to his rival, *Efficiam posthac ne, &c.*—*Rucus.*

Palæmon.] “Palæmon Remmius, a famous grammarian under Tiberius, boasted that Virgil had prophesied of him, when he made choice of Palæmon to be judge between two poets.” *Catrou.*

Voce.] Some understand *voce* to be meant of *singing*; but others, with better reason, think it alludes to the reproachful words that have been used.

Quin age, &c.] Damœtas bids him leave wrangling, and begin to sing, if he has any thing worth hearing; tells him he is ready to answer him; and calls upon Palæmon to hear attentively, and judge between them.

Nec quemquam fugio.] This is a direct answer to what Menalcas had said, “Nunquam hodie effugies.”

Vicine Palæmon.] Servius observes, that Damœtas soothes Palæmon, by giving him the friendly epithet of neighbour.

Dicite, quandoquidem, &c.]

Palæmon, being chosen judge of this controversy, exhorts them to begin, describes the beauty of the place and season, and appoints Damœtas to sing first, and Menalcas after him.

Dicite is used here for *canite*. It is very frequent among the poets, both Greek and Roman, to use *say* and *sing* promiscuously.—This description of the season is very beautiful. The grass is soft and agreeable, the fields shew a fine verdure, the fruit-trees are full of blossoms, the woods are all covered with green leaves. The harmony of the numbers is as delicate as the season itself, which is here painted by the masterly hand of our poet.

Parturit.] This word does not necessarily signify the trees bearing fruit, for we see it is applied also to the grass of the field.

Frondent.] *Frondes* signifies not merely the leaves, but the annual shoots of a tree. Therefore *frondent sylvæ* means, that the trees are full of young shoots, and consequently clothed with leaves.

Alternis dicetis.] “Palæmon,

DAM. Ab Jove principium, Musæ : Jovis omnia plena :
Ille colit terras, illi mea carmina curæ. 61

MEN. Et me Phœbus amat: Phœbo sua semper apud me
Munera sunt, lauri, et suave rubens hyacinthus.

as being judge, orders the rivals to exercise themselves in the Amœbean way. We shall soon see that all its laws are strictly observed. I am not surprised, that this sort of poetry should be so pleasing to the Muses; for it has something particularly agreeable in it. Father Sanadon, in a collection of poems on the birth of the prince of the Asturias, has revived this sort of eclogue, and composed one worthy of the time of Virgil."—*Catrou.*

Ab Jove principium, &c.] Damœtas being willing to open his song in such a manner that it shall be impossible for his antagonist to surpass it, begins with Jupiter himself, whom he claims for his patron. Menalcas, in his turn, lays claim to the patronage of Apollo, which he enforces by saying he is always provided with gifts suitable to that deity.

Jovis omnia plena.] Several of the ancient philosophers were of opinion, that one soul animated the universe, and that this soul was the Deity. Plutarch, in his treatise on the opinions of philosophers, tells us, that all, except those who assert the doctrine of a *vacuum* and atoms, held the universe to be animated. See the note on ver. 221. of the fourth Georgick. In the same treatise, we find that Thales, Pythagoras, Plato, Ari-

stotle, Dicæarchus, and Asclepiades the physician, supposed the soul to be incorporeal, self-moving, a thinking substance, and the constant action of a natural organ endued with life.

Et me Phæbus amat, &c.]

"Damœtas had begun with Jupiter, and therefore it was difficult for his adversary to rise higher. Menalcas, however, according to the laws of the Amœbean eclogue, carries the thought farther, and corrects that of his adversary. The first had boasted that Jupiter loved his verses: this was presumption. The second says he has presents always at hand, to offer to the god of verse: this is piety and modesty." *Catrou.*—Servius thinks these words capable of a double interpretation; either he only equals his adversary, that god, whom each worships, being to him supreme: or else he intends to go farther, meaning by *and Phæbus loves me*, that not only Jupiter, but Apollo also loved him.

Phæbus.] "The same with Apollo and Sol, the son of Jupiter and Latona, who bore him at the same time with Diana, in the island Delos, the inventor of physic; and the god of divination, poetry, and music."—*Ruæus.*

Lauri.] The *laurus* is not our laurel, but bay, as is shewn in the note on ver. 306. of the first

DAM. Malo me Galatea petit, lasciva puella;

Georgick.—Apollo was in love with Daphne, the daughter of Peneus. She being pursued by him, and almost overtaken, besought her father to have pity on her; Peneus heard her prayer, and to preserve her chastity from the violation of Apollo, changed her into a bay-tree. The god, being disappointed of possessing the nymph, resolved that the tree should be his favourite, and enjoy the greatest honours.

Suave rubens hyacinthus.] Hyacinthus, who was another favourite of Apollo, and unhappily killed by him, was changed into the flower called hyacinth by the poets. It is, however, very different from any of the sorts of hyacinth which we cultivate in our gardens. See the note on ver. 183. of the fourth Georgick.—“It is certain, that the law of the Amœbean, or responsive verse, is this; that the last speaker must produce something better, or at least equal; otherwise he is overcome. Damœtas therefore, in this contention for honour, begins most arrogantly. He assumes to himself Jupiter, who fills all things; he will leave nothing to his adversary, whom he intends to overwhelm with the power of so great a deity. Add to this the great haughtiness of the first verse. Menalcas being in these straits, lays hold on that deity whom he knows to be next to Jupiter, and supreme in poetry. He adds an affection, which is wanting in the first; for it is more to say, *he loves me*, than *he re-*

gards my verses. He adds a reciprocal love; he loves me and I love him, for I esteem and honour his gifts. What if you should admit the explication of Servius? *Phœbus also loves me*; that is, *Jupiter loves me*, and *Phœbus also*. I have two deities, and you have but one. Lastly, there is no pledge between Damœtas and Jupiter; but a great one between Menalcas and Phœbus; he always keeps by him bays and hyacinths. There is no doubt of his being conqueror here.” *La Cerda*.

If I might venture to deliver my opinion in an affair which seems to have been determined by the general consent of the critics, I should say, that the law which they have enacted with regard to the Amœbean poetry is not just. If the last speaker must necessarily equal, if not excel, what has been said by the first, I do not see how it is possible for the last ever to come off with conquest; at the best, he can but make a drawn battle of it. In the present eclogue, the critics endeavour to prove that Menalcas is equal to Damœtas in every couplet, and in some superior. Surely, then, he excels him, and ought in equity to obtain the prize; or else it is impossible for the last speaker ever to gain the victory. If this was the case, who would ever engage in such a contention, where the first speaker cannot possibly lose the victory, and the last can never get it? This imaginary law, therefore, seems to be absurd;

Et fugit ad salices, et se cupit ante videri.

65

MEN. At mihi sese offert ultro meus ignis Amyntas :
Notior ut jam sit canibus non Delia nostris.

DAM. Parta meæ Veneri sunt munera : namque notavi

the nature of the Amœbean poetry being rather this: that two persons speak alternately an equal number of verses; that the latter is obliged to produce something that has relation to what has been said by the former; and that the victory is obtained by him who has pronounced the best verses. Palæmon, who is chosen for judge between our two shepherds, declares them to be equal; whence we may conclude, that Virgil intended either that they should be equal in every couplet, or else that sometimes one should excel, and sometimes the other.

Malo me Galatea, &c.] The shepherds having celebrated the deities, whose patronage they claim, proceed next to the mention of their loves. Damœtas boasts of the wantonness of his Galatea, who throws an apple at him, and then runs away to hide herself, but wishes at the same time that she may not be unseen. In answer to this, Menalcas boasts of the fondness of his Amyntas, who comes so often to him, that his very dogs are acquainted with him.

At mihi sese offert, &c.] Menalcas urges the constant affection of his Amyntas, in opposition to the levity of Galatea. Servius observes, that this is stronger than what Menalcas has said, according to the law of Amœbean poetry.

Delia.] Some understand this to mean Diana; but it would be a presumption in a shepherd to represent a goddess so familiar with him, as to be acquainted with his dogs. It seems more reasonable to think it was a servant-maid, or one at least of the family.

Catrou is of opinion that Menalcas here has the advantage again, or is at least equal. "Galatea," says he, "bestows on one a mark of her affection, by throwing apples at him. Amyntas gives a greater to the other, by offering himself to his friend of his own accord. The image of the shepherdess running away, and yet being willing to be seen, is elegant and easy. That of the dogs of Menalcas, which always know Amyntas, and caress him, has something in it agreeable and natural."

I believe the reader will be more inclinable to prefer the couplet of Damœtas. The description of Galatea's behaviour is wonderfully pretty and natural; and more to be liked than the forward fondness of Amyntas.

Parta meæ Veneri, &c.] The shepherds now boast of the presents which they make to their loves. Damœtas says he intends to send ring-doves to Galatea; but Menalcas answers, that he has already sent ten golden apples to Amyntas, and will send

Ipsæ locum, æriæ quo congressere palumbes.

MEN. Quod potui, puero sylvestri ex arbore lecta 70
Aurea mala decem misi : cras altera mittam.

DAM. O quoties, et quæ nobis Galatea locuta est !
Partem aliquam, venti, divum referatis ad aures.

MEN. Quid prodest, quod me ipse animo non spernis
Amynta,

Si, dum tu sectaris apros, ego retia servo ? 75

DAM. Phyllida mitte mihi : meus est natalis, Iola :
Cum faciam vitula pro frugibus, ipse venito.

as many more the next day. Ring-doves build in high trees, whence Virgil calls them *æriæ*. The amorous disposition of these birds, and their reputed conjugal fidelity, make them a proper present from a lover to his mistress.

O quoties, &c.] Dametas speaks in a rapture of the soft things which Galatea has said to him ; and invokes the winds to carry part of them even to the ears of the gods.

Partem aliquam, venti, &c.] The shepherd intreats the winds to bear at least some part of her words to the gods, that they may be witnesses of the promises which Galatea has made to him.

Quid prodest, &c.] Menalcas boasts also of the love that Amyntas bears to him, and adds a kind complaint, that this is not sufficient, since he will not let him partake of the dangers to which he exposes himself in the chase.

Phyllida mitte mihi, &c.] Dametas calls upon Iolas to send Phyllis to him, and invites him

to come himself, when the *Ambarvalia* are celebrated. Menalcas claims Phyllis as his favourite mistress, and boasts of the tenderness which she shewed at parting with him.

Meus est natalis.] The ancients used to celebrate the day of their birth with much cheerfulness, and invite their friends to partake with them.

Iola.] Iolas may be supposed to be the father of Phyllis.

Cum faciam vitula, &c.] The shepherd invites Phyllis to a merry entertainment ; but her father to a more solemn feast. He means the *Ambarvalia*, in which they offered sacrifice for the success of the corn. This solemnity is beautifully described by our poet in the first Georgick. See ver. 339.

Faciam.] *Facere* signifies to sacrifice, and the victim is put in the ablative case: thus *faciam vitula* in the passage before us signifies *to sacrifice a heifer*. La Cerda justly observes, that *rem sacram*, or some such words, must be understood after *faciam*, in confirmation of which, he

MEN. Phyllida amo ante alias: nam me discedere flevit:
Et longum formose vale, vale, inquit, Iola.

DAM. Triste lupus stabulis, maturis frugibus imbres,

produces a quotation of Livy, which comes up fully to the purpose: "Omnibus divis rem divinam thure, ac vino fecisse."

Vitula.] We may observe, that this eclogue began with a reproach, that Menalcas threw upon his adversary, that he was only a hireling, that fed the flocks of others. Damœtas, being stung with this obloquy, takes occasion, more than once, to represent himself as a man of property. He offered at first to stake a heifer, which Menalcas was unwilling to answer, because the herd was not his own, but his father's. Here again Damœtas sets forth his own ability, and brags of offering a heifer at the *Ambarvalia*, which was a sacrifice peculiar to wealthy persons; for the poorer sort contented themselves with offering a lamb.

Ipsæ venito.] He treats Iolas, the father of Phyllis, with much respect, inviting him to the *Ambarvalia*, a solemn sacrifice, to which every one was obliged to come with the strictest purity.

Phyllida amo, &c.] Menalcas, in answer to Damœtas's pretending to invite Phyllis on his birthday, declares that he loves her above all others; and calls Iolas to witness with what tenderness she took her leave of him.

Me discedere flevit.] For *discessum meum flevit*, a Grecism.

Longum formose vale, vale, inquit.] *Longum vale*, and *eternum*

vale, are Grecisms frequently used. Servius takes notice, that the last syllable of the second *vale* is short, because it comes before a vowel, as in *Te Corydon o Alexi*.

Iola.] Servius takes *Iolas* to be another name for *Menalcas*; so that, according to him, we should interpret this line, *inquit, O formose Iola, vale, longum vale*. Marolles is of the same opinion, for he translates it, *adieu mon bel Iolas*. But Ruæus has given a much better interpretation. "*Iola*," says he, "is not a word spoken by Phyllis to Iolas, but by Menalcas to Iolas. For as Damœtas had before addressed himself to Iolas, saying, *O Iolas, send Phyllis to me*; so now Menalcas also addresses himself to the same person, *O Iolas, I love Phyllis*."—Here we may agree with the critics, that the victory belongs to Menalcas. Damœtas endeavours to obtain the affection of Phyllis by an invitation; but Menalcas has already gained it. Besides, there is a greater tenderness and delicacy in the latter couplet than in the former.

Triste lupus stabulis, &c.] Damœtas, finding his rival to have the advantage, with regard to Phyllis, turns the discourse to another mistress, and declares nothing is more terrible in his opinion than the anger of *Amaryllis*. Menalcas answers, that nothing is so delightful to him as *Amyntas*.

Arboribus venti, nobis Amaryllidis iræ. 81

MEN. Dulce satis humor, depulsis arbutus hædis,
Lenta salix foeto pecori, mihi solus Amyntas.

DAM. Pollio amat nostram, quamvis est rustica, Musam :
Pierides, vitulam lectori pascite vestro. 85

MEN. Pollio et ipse facit nova carmina, pascite taurum,
Jam cornu petat, et pedibus qui spargat arenam.

DAM. Qui te, Pollio, amat, veniat; quo te quoque gaudet:

Depulsis arbutus hædis.] The goats are fond of the arbutus, or strawberry-tree. See the notes on ver. 148. of the first Georgick, and ver. 300. of the third. *Depulsis* signifies *weaned*, a lacte being understood.

Pollio amat nostram, &c.] Damætas introduces a new subject, and boasts that Pollio is fond of his poetry. Menalcas lays hold on this occasion to celebrate Pollio, as being a poet himself. C. Asinius Pollio was a poet, orator, and historian, and a great patron of poets, especially of Virgil and Horace. He was chosen consul in the year of Rome 714. The next year he had a triumph decreed him for his victory over the Dalmatians, at which time Ruæus supposes this eclogue to be written, because mention is here made of preparing victims for Pollio.

Jam cornu petat, &c.] These circumstances make a good description of a young bull, that is just come to maturity. This line is repeated in the ninth Æneid, ver. 629. It can hardly be doubted but that the victory here belongs to Menalcas. Damætas speaks of Pollio only as a judge of poetry: but Menalcas

celebrates him, as being a good poet himself. Damætas offers him a heifer; but Menalcas proposes a bull for him. Thus the latter excels the former in each particular. The shepherds are now equal; Damætas excelling in the first, second, and fourth, and Menalcas in the third, fifth, and seventh; for they were equal in the sixth; as they will also appear to be in the remaining part of this contention.

Qui te, Pollio, amat, &c.] Damætas, unwilling to fall short of his adversary, in the praises of Pollio, expresses the highest regard for him, and wishes that all who love him may reach the same honours. Menalcas, on the other side, expresses the strongest detestation of the detractors from that great man.

Veniat; quo te quoque gaudet.] Here no doubt *venisse* must be understood, according to Servius, who adds, that the poet alludes to the consulship, which Pollio obtained, after having taken Salonæ, a city of Dalmatia: though others affirm, that the victory over the Dalmatians was in the year after the consulship.

Mella fluant illi, ferat et rubus asper amomum.

MEN. *Qui Bavius non odit, amet tua carmina Mævi:*
Atque idem jungat vulpes, et mulgeat hircos. 91

DAM. *Qui legitis flores, et humi nascentia fraga,*

Mella fluant illi.] Burman interprets this to mean eloquence. It seems rather to allude to the happiness of the golden age, in which the poets feign that honey dropped from oaks. See the note on ver. 131, of the first Georgick.

Ferat et rubus asper amomum.] *Rubus* is without doubt the bramble, or blackberry-bush. Servius says the *amomum* is an Assyrian flower; to prove which, he quotes these words of Lucan; "*Vicinæ messis amomum.*" It has been a matter of great question among the modern writers, whether we are at present acquainted with the true *amomum* of the ancients. It is sufficient for our present purpose to know, that there was such a spice or perfume, in high esteem among them, and that it came from the eastern parts of the world. Therefore, when Damoetas wishes that Pollio's friends may gather *amomum* from brambles, he makes a second allusion to the happiness of the golden age. Thus we find again in the next eclogue;

—*Assyrium vulgo nascetur amomum.*

Qui Bavius non odit, &c.] Menalcas changes the subject from the admirers of Pollio to his detractors; and as Damoetas had wished all happiness to the former, so he expresses the greatest detestation of the latter.

"Let him who does not hate Bavius, be punished with liking the poems of Mævius." Wherein does the punishment consist? It would indeed be a punishment to a person of good taste, to be obliged to read bad poetry; but surely it can be none to him that likes it. We know that both Bavius and Mævius were contemporary with Virgil: perhaps Bavius was the older of the two, and his verses allowed without dispute to be ridiculously bad. Let us suppose then, that Mævius was the adversary of Pollio: the satire in this case will be very plain, and strongly levelled against Mævius. The sense then will be, that none can bear the poetry of Mævius, but such as are so senseless as to like the wretched verses of Bavius.

Atque idem jungat, &c.] Here Menalcas says, that such as can like the poetry of Mævius, are capable of employing themselves in the grossest absurdities.

Qui legitis flores, &c.] "In these and the following couplets, the shepherds seem to be grown friends: they do not sting one another, as before; but only oppose one sentence to another; in which they appear to me to be always equal. The allegories which some have imagined, do not please me. Damoetas admonishes the boys to avoid the flowers of the meadows,

Frigidus, O pueri! fugite hinc, latet anguis in herba.

MEN. Parcite, oves, nimium procedere: non bene ripæ
Creditur: ipse aries etiam nunc vellera siccatur. 95

DAM. Tityre, pascentes a flumine reice capellas:
Ipse, ubi tempus erit, omnes in fonte lavabo.

MEN. Cogite oves, pueri: si lac præceperit æstus,
Ut nuper, frustra pressabimus ubera palmis.

DAM. Eheu, quam pingui macer est mihi taurus in arvo!
Idem amor exitium pecori est, pecorisque magistro. 101

MEN. His certe neque amor causa est; vix ossibus
hærent.

Nescio quis teneros oculus mihi fascinat agnos.

where snakes lie hid: Menalcas warns the sheep to keep from the banks of the rivers, where there is danger." *La Cerda*.

Humi nascentia fraga.] This epithet *humi nascentia* is very proper; it expresses the manner in which strawberries grow; for the plants which bear them trail upon the ground, and are therefore more likely to conceal serpents.

Tityre, pascentes, &c.] These couplets continue the subject of taking care of the flocks.

Reice.] "Here is first a *syncope*, *rejice* into *re-ice*, then a contraction of two short vowels into a long diphthong, *re-ice* into *reice*. Thus we have *eicit* for *ejicit* in Lucretius;

Nec radicitus e vita se tollit et eicit." *Ruæus*.

Si lac præceperit æstus.] That is, *præripuerit, ante cæperit, ante verterit*. Hence *preceptors* are so called, because they first take a

thing, and conceive it in their mind, before they teach others.

Eheu, quam, pingui, &c.] Damœtas laments that his herd is subject to the passion of love as well as himself. Menalcas answers, that love is not the occasion of the leanness of his sheep, but some fascination.

His certe, &c.] Damœtas had ascribed the leanness of his bull to love, a passion by which himself was tormented; but Menalcas tells him, that this cannot be the case of his young lambs, which are mere skeletons; and therefore some other cause ought to be assigned, which he thinks to be fascination or witchcraft.

Oculus . . . fascinat.] It is an opinion which still prevails among the ignorant, that witches, and other evil disposed persons, have a power of injuring both persons and cattle, by looking at them with a malicious eye.

DAM. Dic quibus in terris, et eris mihi magnus Apollo,
Tres pateat cœli spatium non amplius ulnas. 105

MEN. Dic quibus in terris inscripti nomina regum
Nascantur flores; et Phyllida solus habeto.

PAL. Non nostrum inter vos tantas componere lites:
Et vitula tu dignus, et hic: et quisquis amores
Aut metuet dulces, aut experietur amarus. 110
Claudite jam rivos, pueri: sat prata biberunt.

Dic quibus in terris, &c.] Damœtas, to put an end to the controversy, proposes a riddle to his antagonist, who, instead of solving it, proposes another. Philargyrius speaks of a well, into which they used formerly to descend in order to celebrate their mysteries, the orb, or circumference of which was no more than three ells, that they might thereby discover the produce of the year: when they were at the bottom, they could see no more of the sky, than what answered to the circumference of the well.

Dic quibus in terris, &c.] Servius explains this riddle to mean the hyacinth of the poets, which has been largely considered in the note on ver. 183. of the fourth Georgick.

Phyllida solus habeto.] Phyllis was one whom both the shepherds claimed; one saying *Phyllida mitte mihi*; and the other, *Phyllida amo ante alias*. But now Menalcas seems so confident of

his having puzzled Damœtas, that he offers to give him a sole right to her, if he can solve the riddle.

Non nostrum inter vos, &c.] Palæmon declares, that it is not in his power to decide which has the better, and desires them to make an end of their contention.

Et vitula tu dignus, &c.] Palæmon determines, that each of the shepherds deserves a cow for his reward, and every one also, who shall give so just a representation of the hopes and fears of love.

Claudite jam rivos, &c.] Some understand that Palæmon, having given his decision, now turns to his own servants, and gives them direction to stop the rills, that have overflowed the meadows sufficiently. But the most general opinion is, that he speaks figuratively, alluding to the comfort which the meadows receive from the overflowing rills.

P. VIRGILII MARONIS

BUCOLICORUM

ECLOGA QUARTA.

POLLIO.

SICELIDES Musæ paullo majora canamus.
Non omnes arbusta juvant humilesque myricæ.
Si canimus sylvas, sylvæ sint consule dignæ.

Sicelides Musæ, &c.] In the verses of the Sibyls there were some prophecies, which foretold that a king should be born into the world about this time, under whom the happiness of the golden age should be restored. These prophecies the poet applies to a child, that was born, or just ready to come into the world in the consulship of his great friend Pollio. He therefore invokes the Muses to raise his verse above the common pitch of pastoral poetry. He invokes the Sicilian Muses, because Theocritus, the father of pastoral poetry, was a Sicilian.

Majora canamus.] Whilst Virgil was writing his Eclogues and Georgicks, he seems to have had

frequent impulses to write something above his present subject.

Non omnes arbusta juvant.] The subjects of pastoral poetry are of themselves too mean to give delight to many readers.

Arbusta.] See the note on ver. 40. of the first eclogue.

Humilesque myricæ.] The tamarisk sometimes becomes a pretty tall tree; but it is generally low and shrubby. It is very common on the banks of the rivers in Italy. This plant was first brought into England in queen Elizabeth's time by archbishop Grindall, as a sovereign remedy for the spleen, according to Camden.

Si canimus sylvas, &c.] The poet is willing to raise his pas-

Ultima Cumæi venit jam carminis ætas :

Magnus ab integro sæclorum nascitur ordo.

5

toral verse above the common style, and though he still brings his images from the country, yet to make it worthy the perusal of a Roman consul.

Ultima Cumæi venit, &c.] He now begins the subject of the eclogue, which is the Sibylline prophecy of new and happy days, the return of Astræa, and of the golden age.

Cumæi carminis.] The general opinion is, that there were ten heathen prophetesses, or Sibyls, the Delphian, Erythræan, Cumæan, Samian, Cuman, Hellepontic, Lybian, Phrygian, Persian, and Tiburtine. One of these, whether the Cumæan or Erythræan is not certain, and some say it was the Cuman, came to Tarquin, king of Rome, and offered him nine volumes of prophecies, for which she demanded a great price. When this proposal was rejected by the king, she withdrew, and burned three volumes ; and coming again before the king, asked the same sum for the six. Being rejected again, she did as before, and returned with the remaining three volumes, insisting still upon the same price which she had demanded for the whole. The king, imagining there was something extraordinary in them, from this unusual conduct of the Sibyl, bought them of her, and caused them to be laid up among the sacred archives of Rome. Two men were appointed to have the care of this treasure : their number was afterwards increased to ten,

and at last to fifteen. When the Capitol was burnt, a little before the dictatorship of Sylla, these sacred volumes perished in the flames. The senate, to remedy this loss, sent messengers all over Italy and Greece, to collect as many verses of the Sibyls as could be procured. They found about a thousand, which were brought to Rome, and kept with the greatest care, till at last they were burnt by Stilico, in the time of the emperor Honorius. What these verses were is not now certainly known ; for those which are now extant, under the name of the Sibylline Oracles, are not without reason generally thought to be spurious. This, however, we may conclude, from the eclogue before us, that they foretold the birth of a child, to happen about that time ; under whom the world should enjoy peace and happiness. This must certainly allude to our blessed Saviour, of whose birth the prophecies in Isaiah are so like many verses in this eclogue, that we may reasonably conclude, that those truly inspired writings had been seen by the Sibyls themselves, or at least by Virgil.

Magnus ab integro, &c.] Hesiod mentions five ages of the world : 1. The golden age, in the days of Saturn, when men lived like the gods, in security, without labour, without trouble, and not subject to the miseries of old age. Their death was like going to sleep ; they enjoyed all the conveniences of life in tran-

Jam redit et Virgo, redeunt Saturnia regna :

Jam nova progenies cælo demittitur alto.

Tu modo nascenti puero, quo ferrea primum

Desinet, ac toto surget gens aurea mundo,

Casta fave Lucina : tuus jam regnat Apollo.

10

quility ; the earth produced plenty of all fruits without tillage. 2. The silver age, in which men were less happy, being injurious to each other, and neglecting the due worship of the gods. 3. The copper, or, as we commonly call it, the brazen age, in which men discovered copper, made themselves armour with it, and were given to violence and war. 4. The age of demi-gods and heroes, who warred at Thebes and Troy. 5. The iron age, in which Hesiod lived, which was to end when the men of that time grew old and grey. Thus, by the great order of the ages beginning anew, Virgil means that the golden age was then returning.

Jam redit et virgo.] The emperor Constantine, and many other pious christians, will have this to allude to the blessed Virgin. But Virgil certainly meant Astræa, or Justice, who is said by the poets to have been driven from earth to heaven by the wickedness of mankind ; and therefore her returning is one sign of the restoration of the golden age.

Redeunt Saturnia regna.] Hesiod says the golden age was under the reign of Saturn in heaven.

Jam nova progenies, &c.] The emperor Constantine is of opinion that this verse plainly alludes to our blessed Saviour.

Tu modo nascenti, &c.] The poet now invokes Lucina, and entreats her to favour the birth of the infant, of whom there were such great expectations at this time ; and declares, that it was to be in the consulship of Pollio.

Nascenti puero.] The child, that was to be born in that age, when the world should be at peace, as was foretold by the oracles, was without doubt our blessed Saviour. But the poet, ignorant of the true sense of the prophecies, understands them to mean the peace which was settled when he wrote this eclogue, and applies all the blessings which were promised to the reign of Christ, to a child that was then expected to come into the world. The commentators have not determined with any certainty what child it was to whom these promised blessings are ascribed by the poet.

Casta fave Lucina.] Lucina is the goddess presiding over childbirth. Some will have her to be the same with Juno, because the women in labour used to call upon Juno Lucina for help. Virgil uses the epithet *casta*, because Diana was a virgin. We may observe, by the invocation of Lucina here, that the child was not yet born.

Tuus jam regnat Apollo.] Apollo was the brother of Diana, which seems to be the

Teque adeo decus hoc ævi, te consule, inibit,
Pollio; et incipient magni procedere menses.

Te duce, si qua manent sceleris vestigia nostri
Irrita perpetua solvent formidine terras.

Ille deum vitam accipiet, divisque videbit 15
Permixtos heroas, et ipse videbitur illis:
Pacatumque reget patriis virtutibus orbem.

At tibi prima, puer, nullo munuscula culta,

cause why *tuus* is here used, *thy own Apollo*, that is, *thy brother Apollo*.

Te consule.] Here the poet plainly points out the time when this eclogue was written. It was in the consulship of C. Asinius Pollio; that is, in the year of Rome 714.

Pollio.] See the note on ver. 84. of the third eclogue.

Magni menses.] *Great* here signifies *illustrious*; such months, such a time, as has not yet been known.

Te duce, &c.] The poet having mentioned the consulship of Pollio, immediately tells him, that under his conduct all the remains of the civil war shall be extinguished.

Si qua manent, &c.] There were still some remains of the civil war; for Sextus Pompey at that time retained the ships which had been put under his government, and infested the coasts of Italy. Virgil expresses his hope, that Pollio will by his prudence compose this difference also, since he had just effected a more difficult reconciliation.

Ille deum vitam accipiet, &c.] He now turns his discourse to

the infant, and predicts his future glories.

Divisque videbit.] What the poet here says concerning gods and heroes, seems to relate rather to the general description of the golden age, than to any circumstances which can be supposed to have really happened at that time.

Patriis virtutibus.] By his father's virtues, I believe we must understand those of Augustus, who must already have adopted him, as was said before. We cannot well understand him to mean those of Anthony, his mother's husband; for his licentious life was too well known at that time, and gave great offence to Pollio himself. Nor can it well be supposed, that the poet would thus express himself of a son of Pollio, if that was the infant intended: for a prediction of his son becoming the ruler of the world, published under his patronage, would have exposed both poet and patron to danger, at a time when the triumvirs were in full power.

At tibi prima, puer, &c.] He foretels the blessings which shall attend the birth of this infant.

Errantes hederas passim cum baccare tellus,
 Mixtaque ridenti colocasia fundet acantho.
 Ipsæ lacte domum referent distenta capellæ
 Ubera : nec magnos metuent armenta leones.
 Ipsa tibi blandos fundent cunabula flores,
 Occidet et serpens, et fallax herba veneni

20

Nulla cultu.] The earth producing its fruits without culture is a mark of the golden age.

Errantes hederas.] The epithet *errantes* expresses the creeping quality of ivy, which shooting roots from every joint, spreads itself over every thing that it can lay hold on. Ivy was a plant used in the chaplets of poets, whence some think that Virgil prophesies, that this infant will become a great poet.

Baccare.] According to Dioscorides, this is a sweet-smelling herb, that is used in garlands; the leaves of it are rough, and of a middle size between those of violet and mullen: the stalk is angular, about a cubit in height, with some appendages: the flower is white, inclining to purple, and of a sweet smell: the roots resemble those of black hellebore, and smell very like cinnamon.

Colocasia.] The *colocasia* is, without doubt, an Egyptian plant. Dioscorides affirms, that it is the root of the Egyptian bean, which some call pontic. It grows chiefly in Egypt, and is found in the lakes of Asia and Cilicia. It has leaves as large as an umbrella, a stalk a cubit long, and of the thickness of a finger, a rosaceous flower, twice as big as a poppy. When the flower goes off, it bears husks like little bags, in which a small

bean appears beyond the lid, in form of a bottle, which is called ciborion or cibotion, a little ark, because the bean is sown on the moist earth, and so sinks into the water. The root is thicker than a reed; it is eaten both raw and boiled, and is called colocasia. The bean is eaten green, and when it is dried it turns black, and is bigger than the Greek bean. When this eclogue was written the *colocasia* was a rarity, newly brought from Egypt; and therefore the poet speaks of its growing commonly in Italy, as one of the glories of the golden age, which was now expected to return.

Acantho.] The *acanthus* here meant is the *acacia*, an Egyptian tree, from which we obtain the gum arabic.

Distenta.] This epithet expresses the fulness of the dug, which makes it strut.

Nec magnos metuent armenta leones.] This is plainly taken from Isaiah, as are also some verses of the Sibyl to the same purpose, quoted by Lactantius. Chap. 11, ver. 6, 7.

Occidet et serpens.] "The Sibyl had used this expression, in an evident prophecy of the coming of Christ. Virgil has transferred it to the birth of Salomonus."

Occidet : Assyrium vulgo nascetur amomum. 25

At simul heroum laudes, et facta parentis
Jam legere, et quæ sit poteris cognoscere virtus ;
Molli paulatim flavescet campus arista,
Incultisque rubens pendebit sentibus uva,
Et duræ quercus sudabunt roscida mella. 30

Pauca tamen suberunt priscae vestigia fraudis,

Assyrium vulgo nascetur amomum.] The *amomum* being confessedly a plant of Armenia and Media, which were formerly subject to the Assyrian empire, is said by the poet to be an Assyrian plant. It was in high esteem, as a rich perfume; and therefore it is one of the glories of this age, that so rare a plant would be made common.

At simul heroum, &c.] The poet having declared the blessings that shall attend the birth of this expected child, describes those which shall accompany his youth. Other signs of the golden age shall appear; but it shall not yet be perfectly restored. Navigation, agriculture, and war shall not yet entirely cease.

Heroum laudes, &c.] Servius interprets the praises of heroes to mean Poetry; the actions of his father History; and the knowledge of virtue Philosophy; and observes, that these sciences are placed in the proper order in which a youth ought to study them.

Facta parentis.] If Marcellus was the subject of this eclogue, as seems most probable, by his father must be meant Augustus, who seems to have adopted him, even before his birth: un-

less any one will suppose that the poet means Anthony, who was an intimate friend of Pollio, and had really performed many great actions. But I believe the poet rather means Augustus.

Rubens.] This epithet is used to express the ripening of the grapes, as *flavescens* was for that of the corn.

Pendebit.] La Cerda observes, that this word properly describes the vineyards in Italy, where the vines run up on high trees, and so the clusters hang down.

Sentibus.] I take *sentis* not to mean any particular species of plant; but to be a general word for all wild thorny plants. Thus Isaiah, chap. lv. 13. "Instead of the thorn shall come up the fir-tree, and instead of the brier shall come up the myrtle-tree."

Uva.] It has been observed, in the note on ver. 60 of the second Georgick, that *uva* does not signify a single grape, but the whole cluster.

Et duræ quercus, &c.] Honey is said to have dropped from trees in the golden age. See the note on ver. 131. of the first Georgick.

Pauca tamen suberunt, &c.] The restoration of the golden

Quæ tentare Thetim ratibus, quæ cingere muris
Oppida, quæ jubeant telluri infindere sulcos.
Alter erit tum Tiphys, et altera quæ vehat Argo
Delectos heroas; erunt etiam altera bella,

age is not to be perfect, till this child is grown to full manhood. This eclogue was written at the time of the reconciliation between Augustus and Anthony, and it is to this reconciliation that the poet ascribes all the blessings of peace, which were expected at that time. But the son of the great Pompey was still in some measure master of the sea, and an enemy to both the triumvirs. Therefore the great work of peace was not wholly perfected; though the poet hoped to see it soon established, by the authority and wisdom of the consul.

Priscæ, fraudis.] I take these words to mean the same with *sceleris nostri*.

Tentare Thetim ratibus.] Thetis was said to be the daughter of Nereus and Doris. She was married to Peleus, the son of Æacus, by whom she had Achilles. Thetis is certainly used here for the sea itself. I have taken the liberty to make use of a scripture expression, in translating these words, which I thought might be warranted in a poem, allowed to contain so many allusions to sacred prophecies.

Alter erit tum Tiphys.] "When Pelias had received an answer from Apollo, that he should be deprived of his kingdom and life by one who came to sacrifice with one foot naked; it happened soon after, that as

Jason was coming to sacrifice, he met Juno in the form of an old woman, who pretended not to be able to get over the ford of a river, upon which he carried her, and lost one of his shoes in the mud. Pelias therefore apprehending him to be the dangerous person, sent him to Colchis, to fetch the golden fleece of the ram, that had transported Phrixus and Helle. Jason, in obedience to this command, built the ship Argo, assembled the youth of Greece to accompany him in his expedition, and had Tiphys for his pilot." *Servius*.

Argo.] The Argo was the first long ship with sails, built by the Greeks. Before that time they had used only round vessels of burden, and always kept within sight of the shore; but now they were to launch farther, and to guide their ships by the stars. The etymologists are greatly divided about the derivation of the name of this ship. The more general opinion, and perhaps the best is, that it was so called from the master-builder of it, Argus the son of Danaus. This Danaus was the brother of Ægyptus, who was probably the same with Sesac or Sesostris, king of Egypt, and fled from that country in a long ship, after the pattern of which the Argo was built.

Delectos heroas.] These chosen

Atque iterum ad Trojam magnus mittetur Achilles.

Hinc, ubi jam firmata virum te fecerit ætas,
Cedet et ipse mari vector : nec nautica pinus
Mutabit merces : omnis feret omnia tellus.

Non rastros patietur humus, non vinea falcem : 40

heroes are the Argonauts, so called because they sailed in the ship *Argo*. They accompanied Jason, in his expedition to Colchis, to fetch the golden fleece: they were the flower of all Greece, and were fifty-two in number. Pindar calls them *the flower of sailors*, and Theocritus *the flower of heroes*: hence, Virgil calls them *chosen heroes*. Sir Isaac Newton proves by many good arguments, that this expedition was about forty-three years after the death of Solomon, three hundred years later than the time settled by the Greek chronologers.

Erunt etiam altera bella.] "Nothing is more just than the prophecy of Virgil. A bloody war at last reduced Sextus Pompey to quit Sicily, and to meet his death in Asia by Anthony. The conjuncture of affairs, the preparations made by Octavian, and above all, the disposition of men's minds, gave room for the prediction of the poet." *Catrou*.

Atque iterum ad Trojam, &c.] Virgil cannot be supposed to mean, that the Argonauts and heroes that warred at Troy will return again; but that other eminent mariners will arise, other famous vessels, other wars, and other great commanders. At the time of writing this eclogue, notwithstanding the happy peace just composed between Augustus and Anthony,

great preparations were making against Sextus Pompey, who had acquired such fame in naval exploits, that the people did not scruple to call him another Neptune. Besides, he presently after grew so formidable, that the triumvirs were compelled to make peace with him.

Hinc, ubi jam firmata, &c.] The poet, having spoken of the defects that shall remain during the childhood and youth of the expected infant, now comes to speak of the fullness of blessings that shall attend the completion of the golden age, when he shall have attained to the full state of manhood.

Nautica pinus.] Ships used to be built of the wood of pine-trees; whence it is usual with the poets to use *pinus* for a ship.

Mutabit merces.] The ancient way of traffic was by changing one commodity for another, as is still practised in those countries, where the use of money is not yet known.

Omnis feret omnia tellus.] In the second Georgick, the poet tells us, that all lands cannot bear all things; ver. 109. But here he mentions the reverse, that in this restoration of the golden age every country will bear all sorts of products; which will make navigation useless.

Non rastros, &c.] In this new age the earth is to produce every

Robustus quoque jam tauris juga solvet arator.

Nec varios discet mentiri læna colores :

Ipsæ sed in pratis aries jam suave rubenti

Murice, jam croceo mutabit vellera luto :

Sponte sua sandyx pascentes vestiet agnos.

45

Talia sæcla suis dixerunt, currite, fusis

Concordes stabili fatorum numine Parcæ.

thing spontaneously : the earth will have no occasion to be torn with harrows, or the vine to be wounded with pruning-hooks.

Nec varios discet, &c.] He calls the colours, which are given to wool by art, false or fictitious.

Ipsæ sed in pratis, &c.] Instead of this false tincture, he says the sheep shall be clothed with wool of the finest colours.

Suave rubenti murice.] *Murex* signifies all hard and sharp bodies; as we find it used in the fifth Æneid for the sharp points of a rock; ver. 205. Valerius Maximus uses it for the *tribulus*, or *caltrop*, a spiked instrument used in war, to obstruct the approach of an enemy; thus it is used also by the natural historians to express a sort of shell-fish, which is set about with spikes. Of this kind was that celebrated fish, from which the Tyrian colour was obtained. It is called *purpura* and *murex*: but it is much to be doubted, whether it was the same colour with that which we now call purple; it seems rather to have been either scarlet or crimson. We find in this passage, that it was a beautiful red, *suave rubenti murice*.

Croceo luto.] Some take *cro-*

ceo luto to be put here for *croceo luteo*, yellow saffron. Saffron itself is of a fiery or deep orange colour, approaching to red: but the tincture of it is a deep yellow, like the yolk of an egg, or a marigold flower, which is called *luteola caltha* in the second eclogue. Others will have *luto* to be a contraction of *luteo*, the name of an herb mentioned by Vitruvius, which was used to give a green tincture to blue, and must therefore necessarily afford a yellow tincture itself; for nothing but yellow can change blue into green.

Sponte sua sandyx, &c.] I have rendered *sandyx* *vermilion*, because it is a colour well known among us, and answers to the image intended by the poet: though perhaps, if it was necessary to be exact, we should not find any English word to express it. The colour meant in this place was certainly red, and might probably come near to our red orpiment.

Parcæ.] The *Parcæ*, according to Hesiod, were the daughters of Night; their names were Clotho, Lachesis, and Atropos; they had the disposal of good and evil to men, according to their deserts. These three sisters are entrusted with the con-

Aggredere, O magnos, aderit jam tempus, honores,
 Cara deum soboles, magnum Jovis incrementum !
 Aspice convexo nutantem pondere mundum, 50
 Terrasque, tractusque maris, cœlumque profundum :
 Aspice, venturo lætentur ut omnia sæclo !
 O mihi tam longæ maneat pars ultima vitæ,
 Spiritus et quantum sat erit tua dicere facta !
 Non me carminibus vincet nec Thracius Orpheus, 55
 Nec Linus : huic mater quamvis, atque huic pater adsit :
 Orphei Calliopea, Lino formosus Apollo.

duct of the thread of human life, which they cut off when the fatal time is come. They are here introduced by Virgil as commanding the thread belonging to this glorious age to run on without interruption.

Aggredere, O magnos, &c.] Virgil having now brought his hero on to the full state of manhood, calls upon him to assume his destined honours, and to save the tottering world ; and then breaking forth into a poetical rapture, wishes that he himself may but live so long as to have an opportunity of celebrating his actions. He affirms, that so divine a subject will raise his verse above the poetry even of Orpheus, inspired by his mother Calliopea ; and of Linus, assisted by his father Apollo. Nay, he goes so far as to say, that Pan himself shall yield to him, even though his own Arcadia should be judge.

Magnos honores.] These great honours mean the magistracies, the great offices and dignities of the Roman commonwealth.

Aderit jam tempus.] These words mean the completion of that age in which it was lawful to sue for magistracies.

Cara deum soboles, &c.] *Deum* is here put for *deorum*.

Aspice convexo, &c.] The poet calls upon the child to behold the depraved condition of mankind, the Roman state almost torn in pieces, by a long series of civil wars, and just ready to sink by its own weight ; yet even now, when at the very brink of destruction, comforted by the prospect of future happiness, under his influence.

Thracius Orpheus.] He was the son of Œagrus, a king or river of Thrace, by the Muse Calliope. See the notes on ver. 454. of the fourth Georgick.

Linus.] He was the son of Apollo by the Muse Terpsichore, and the master of Thamyra, Hercules, and Orpheus, whom he instructed in music and poetry.

Calliopea.] She was one of the nine Muses, and esteemed to preside over heroic poetry.

Apollo.] The god of verse.

Pan etiam, Arcadia mecum si iudice certet,

Pan etiam Arcadia dicat se iudice victum.

Incipe, parve puer, risu cognoscere matrem : 60

Matri longa decem tulerunt fastidia menses.

Incipe, parve puer : cui non risere parentes,

Nec deus hunc mensa, dea nec dignata cubili est.

These ancient poets are fabled to be the children of Apollo and the Muses, because they excelled in poetry and music.

Pan.] This deity was chiefly adored in Arcadia, where he was said to have been begotten. See the note on ver. 31. of the second eclogue.

Incipe parve puer, &c.] Virgil concludes this noble eclogue with calling upon the child to distinguish his mother by her smiles ; because those children, on whom their parents did not

smile at their birth, were accounted unfortunate.

Risu cognoscere matrem.] It is a dispute among the commentators, whether the poet here means that the child should know his mother by her smiling on him, or that he should acknowledge his mother by smiling on her.

Nec deus hunc mensa, &c.] " Here is certainly a denunciation of some imminent calamity to the child, if he does not know his mother by a smile." *Rucrius.*

P. VIRGILII MARONIS
BUCOLICORUM

ECLOGA QUINTA.

DAPHNIS.

MENALCAS, MOPSUS.

MEN. CUR non, Mopse, boni quoniam convenimus ambo,
Tu calamos inflare leves, ego dicere versus,
Hic corylis mixtas inter considimus ulmos ?

MOP. Tu major : tibi me est æquum parere, Menalca :
Sive sub incertas zephyris motantibus umbras, 5

Cur non, Mopse, boni, &c.] Two shepherds, Menalcas and Mopsus, after mutual compliments on their skill in poetry, make choice of the death of Daphnis for the subject of their song. Mopsus laments his death, and Menalcas celebrates his *apotheosis*. Menalcas begins with inviting Mopsus to play on his pipe, whilst he himself sings; to which Mopsus answers, that he is ready to obey him, as being his superior. The former invites his friend to sit under a shade of elms and hazels; but the latter proposes that they should rather retire into a cave, overspread with wild vines.—

Menalcas and Mopsus may both be supposed fictitious names of shepherds, introduced to form this dialogue: though it may be said, that if Virgil ever intends to represent himself in any of his eclogues, it is most probably under the feigned name of Menalcas.

Boni dicere and inflare is a Grecism.

Sive sub incertas, &c.] Mopsus expresses himself with great modesty and deference to Menalcas. He assents to his proposal of sitting under the trees, but hints an objection to the uncertainty of the shade, as they were moved about by the wind;

Sive antro potius succedimus : aspice ut antrum

Sylvestris raris sparsit labrusca racemis.

MEN. Montibus in nostris solus tibi certet Amyntas.

MOR. Quid si idem certet Phœbum superare canendo ?

MEN. Incipe, Mopse, prior, si quos aut Phyllidis ignes,
Aut Alconis habes laudes, aut jurgia Codri. 11

and expresses a desire of going rather into a cave, the conveniences of which he beautifully describes.

Labrusca.] The *labrusca* is a real vine, running wild, without any culture. The propriety, therefore, of preferring the cave before the elms consists in this; the trees were subject to be moved about by every gentle blast, and therefore the shade which they afforded was *uncertain*: but the cave was over-spread by a wild vine, which, for want of culture, was luxuriant in branches and leaves. This the poet expresses, by saying the clusters were scattered; that is, few in number. Now, the want of pruning will spoil the bearing of a vine, and at the same time suffer it to run to wood, as the gardeners express it. This luxuriant vine, therefore, made a thick and certain shade about the entrance of the cave.

Montibus in nostris, &c.] Menalcas assents to the proposal of retiring to the cave; and the two shepherds discourse as they go along. Menalcas tells Mopsus that, in all their neighbourhood, none can contend with him but Amyntas; and Mopsus is offended at the comparison.

Tibi certet.] It is a Grecism for *tecum certet*.

Incipe, Mopse, prior, &c.] Menalcas, perceiving that he had offended Mopsus, by comparing him with Amyntas, drops the discourse, and desires him to sing first, proposing at the same time some subjects for his poetry. Mopsus chooses rather to sing some verses which he had lately made, and tells Menalcas, that when he had heard them, he might judge whether there was any comparison between him and Amyntas. Menalcas endeavours to pacify his anger, and declares that, in his opinion, Amyntas is far inferior to him.

Phyllidis ignes.] Phyllis was the daughter of Lycurgus, king of Thrace, and fell in love with Demophoon, the son of Theseus, by Phædra, having given him entertainment, as he was returning from the Trojan war. Demophoon being obliged to go to Athens, to settle his affairs there, promised to return soon and marry her. But when he was unexpectedly detained beyond the appointed time, Phyllis in despair hanged herself.

Alconis laudes.] "He was a Cretan archer, and one of the companions of Hercules: he was so skilful, as never to miss his aim. He could shoot through a ring placed on a man's head; split a hair with

Incipe : pascentes servabit Tityrus hœdos.

MOP. Immo hæc, in viridi nuper quæ cortice fagi
Carmina descripsi, et modulans alterna notavi,
Experiar; tu deinde jubeto certet Amyntas. 15

MEN. Lenta salix quantum pallenti cedit olivæ,
Puniceis humilis quantum saliunca rosetis :
Judicio nostro tantum tibi cedit Amyntas.

the point of his dart, and stick an arrow without a head on the point of a sword or spear. When his son was assaulted by a dragon, he shot an arrow at him so dextrously, as to wound the serpent, without hurting his son." *Servius*.

* *Jurgia Codri*.] Codrus the son of Melanthus, was the last king of the Athenians. When his country was invaded by a powerful army, and the oracle at Delphi had foretold that the victory should fall to that people whose king should be slain; the enemy gave strict command to their whole army, that every one should abstain from hurting Codrus. But this generous prince, disguising himself in the habit of a shepherd, took occasion to quarrel with some of the enemies' foragers, by which means he lost his life, and preserved his country.

Cortice fagi.] It was the ancient custom in Italy to write on the barks of trees, as it was in Egypt to write on the *papyrus*, a sort of rush, from which the word *paper* is derived.—Pliny, amongst the uses to which the barks of trees were applied, mentions, that spies used to write on them their intelligences to generals.

Lenta salix quantum, &c.] The

most remarkable property of the willow is its flexibility, whence it is called *lenta*: the epithet *pallenti* is no less proper to the olive; for its leaves are of a yellowish green colour. The shape of the leaves of these two trees is not very different; but the use of the olive is greater, beyond all comparison.

Humilis saliunca.] The *saliunca* is a plant not certainly known at present. It is either the same with the *nardus celtica*, or else entirely unknown. The *Celtic nard*, or *French spikenard*, is a species of valerian. It is now found in great plenty on the mountains that divide Italy from Germany, and on the mountains about Genoa, near Savona. It is a very low plant, and has a very fragrant smell: hence as the poet had opposed the willow to the olive, which it something resembles, though it is far inferior to it; so he opposes the *saliunca*, or French spikenard, a low plant, of a sweet smell, to the rose, a flower not only excelling in odour, but also in beauty.

Judicio nostro, &c.] Menalcas, to pacify Mopsus, assures him that he was so far from thinking Amyntas equal to him, that, in his judgment, he is as far inferior to him, as the wil-

MOP. Sed tu desine plura, puer : successimus antro.

Extinctum nymphæ crudeli funere Daphnim 20

Flebant : vos coryli testes et flumina nymphis :

Cum, complexa sui corpus miserabile nati,

Atque deos atque astra vocat crudelia mater.

Non ulli pastos illis egere diebus,

low, which is valued only for its flexibility, is to the olive, as a plant of the greatest use ; or the French spikenard, a little, fragrant herb, that grows on the barren mountains, is to the rose, a plant admired by all, on account of its beauty and fragrance.

Sed tu desine, &c.] Mopsus is satisfied with the apology of Menalcas, desires him to say no more, and, as they are by this time arrived at the cave, begins his song without any farther ceremony.

Daphnim.] "Many are of opinion, that one Daphnis, a shepherd, is here lamented. He was the son of Mercury, and exposed by his mother ; but he was found by the shepherds among some bay trees, whence they gave him the name of Daphnis. He became so excellent both in hunting and music, that a nymph fell in love with him, and bound him by an oath to keep faithful to her. As he was following his cows, he happened to come near the palace, where the king's daughter, admiring his beauty, lay with him. When the nymph came to know this, she deprived him of his sight : but his father Mercury, whose aid he implored, took him up to heaven, and caused a spring to rise up in the place,

which is called Daphnis ; and the Sicilians offer an annual sacrifice near it. Others will have Julius Cæsar, who was slain in the senate with twenty-three wounds, to be represented allegorically under the name of Daphnis. This they confirm by the words *crudeli funere*. Those who think Julius Cæsar is meant, will have us to understand by the *mother*, Venus ; by the *lions* and *tigers*, the people whom he subdued ; by the *thias*, the sacrifices which he made, as *Pontifex maximus* ; by the *beautiful flock*, the Roman people ; but *crudeli funere* may be applied to any one. Others understand Quintilius Varus, a kinsman of Virgil, of whom also Horace speaks ; *Ergo Quintilium perpetuus sopor urget*. Some will have it, that Virgil here laments the death of his own brother Flaccus." *Servius*.

Vos coryli testes et flumina.] This apostrophe to the inanimated beings is very poetical and beautiful.

Mater.] Ruæus is of opinion that Rome is here meant, the poet calling that city the mother of Julius Cæsar.

Non ulli pastos, &c.] "Nothing can be more elegantly expressed," says Catrou, "than this rural grief. It might happen literally at the death of

Frigida, Daphni, boves ad flumina : nulla neque amnem
 Libavit quadrupes, nec graminis attigit herbam. 26
 Daphni, tuum Pœnos etiam ingemuisse leones
 Interitum montesque feri sylvæque loquuntur.
 Daphnis et Armenias curru subjungere tigres
 Instituit : Daphnis thiasos inducere Baccho, 30
 Et foliis lentas intexere mollibus hastas.
 Vitis ut arboribus decori est, ut vitibus uvæ,
 Ut gregibus tauri, segetes ut pinguibus arvis ;
 Tu decus omne tuis : postquam te fata tulerunt,
 Ipsa Pales agros, atque ipse reliquit Apollo. 35
 Grandia sæpe quibus mandavimus hordea sulcis,
 Infelix lolium, et steriles dominantur avenæ :

Virgil's brother : but with regard to Cæsar, it can be understood only in figure, and in metaphor."

Nulla.] La Cerda observes, that the using of two negatives in this place, *nulla neque*, is a Grecism ; because in Greek two negatives make the negation stronger, whereas in Latin they make an affirmative.

Quadrupes.] I have followed Ruæus in rendering it a *horse*, which is the most generous and useful of all quadrupeds. The word is used in several other places by Virgil ; and in almost every one of them it plainly signifies a horse.

Pœnos leones.] Carthage was a famous city of Africa. He therefore says Carthaginian lions for African. Africa abounds with lions and other wild beasts.

Armenias tigres.] They used to yoke tigers to draw the chariot of Bacchus. Julius Cæsar obtained a great victory over

Pharnaces, king of Pontus, a country bordering on Armenia.

Thiasos.] *Thiasus* is a solemn singing and dancing, used at festivals.

Et foliis lentas, &c.] This is what they called a *thyrsæ* : it was a spear twisted round with branches of vine and ivy ; which those who assisted at the solemnities of Bacchus used to carry in their hands, leaping and singing at the same time.

Vitis ut arboribus, &c.] This beautiful passage is truly pastoral. By the vine being an ornament to the trees, is meant its adorning the elms by which it is supported.

Ipsa Pales, &c.] This description of the fields by the goddess of shepherds and the god of music and poetry is a figurative expression of the grief of the shepherds for the loss of Daphnis. They were so afflicted, that they neglected the care of their sheep, and had not spirits

Pro molli viola, pro purpureo narcisso,
 Carduus et spinis surgit paliurus acutis.
 Spargite humum foliis, inducite fontibus umbras, 40
 Pastores: mandat fieri sibi talia Daphnis.
 Et tumulum facite, et tumulo superaddite carmen;
 Daphnis ego in sylvis hinc usque ad sidera notus:
 Formosi pecoris custos formosior ipse.
 MEN. Tale tuum carmen nobis, divine poeta; 45
 Quale sopor fessis in gramine, quale per æstum
 Dulcis aquæ saliente sitim restinguere rivo.
 Nec calamis solum æquiparas, sed voce magistrum.
 Fortunate puer, tu nunc eris alter ab illo.

to sing, in which their chief diversion consisted.

Pro molli viola.] The softness and delicacy of this sweet flower is opposed to the sharpness of the prickly plants mentioned presently after.

Pro purpureo narcisso.] There is a species of white daffodil, with a purple cup. See the note on ver. 122. of the fourth Georgick. *Purpureus* is also frequently used for any bright or beautiful colour; though very different from what we now call purple.

Spargite humum foliis.] It was a custom among the ancients to scatter leaves and flowers on the ground in honour of eminent persons; and some traces of this custom remain among us at present.

Tumulum.] A heap of earth for a monument.

Carmen.] An epigram or inscription, which is thought to be best when contained in two lines.

Formosi pecoris custos, &c.]

Catrou is of opinion, that this mention of the beauty of Daphnis agrees very well with Virgil's brother, who was a young shepherd. But he thinks it a cold compliment to Cæsar, who was fifty-six years old when he was murdered,—an age when men do not use to be admired for their beauty. But we are to consider, that if Julius Cæsar was the subject of this eclogue, he is all along represented under the character of a shepherd; that nothing is more frequent than to speak of great rulers as shepherds; and in the last place, that this hero is described by the historians as having a very comely person. We may, therefore, very well understand this expression, of his being more beautiful himself than his beautiful flock, to mean, that Julius Cæsar ruled the greatest nation in the world, and that he himself was the most excellent person among them.

Tale tuum carmen, &c.] Menalcas greatly commends the

Nos tamen hæc quocunque modo tibi nostra vicissim, 50

Dicemus, Daphninque tuum tollemus ad astra :

Daphnin. ad astra feremus : amavit nos quoque Daphnis.

MOP. An quicquam nobis tali sit munere majus ?

Et puer ipse fuit cantari dignus : et ista

Jampridem Stimicon laudavit carmina nobis.

55

MEN. Candidus insuetum miratur limen Olympi,

poetry of Mopsus; and modestly offers to sing some verses which he himself had composed on the same subject.

Nos tamen hæc quocunque modo, &c.] Menalcas speaks with great modesty of his own verses. He makes an apology for them, and seems to offer them only as being obliged to produce something in his turn.

Daphninque tuum tollemus ad astra.] By *your* Daphnis, seems to be meant *your patron*, or *your favourite*. By *tollemus ad astra*, is meant the *apotheosis* of Daphnis.

An quicquam, &c.] Mopsus expresses an ardent desire of hearing these verses of Menalcas; and adds, that he had already heard them much commended.

Candidus insuetum, &c.] Mopsus, having lamented the death of Daphnis in five-and-twenty verses, Menalcas now celebrates his *apotheosis* in an equal number.—This *apotheosis* of Daphnis is related in so sublime a manner, that it is hardly possible to imagine that the poet could intend a meaner person than Julius Cæsar, who was deified about the time that Virgil was engaged in writing his eclogues. Dio. Cassius informs us, that in the beginning of the year 712,

when Lepidus and Plancus were consuls, the triumvirs erected a chapel to Cæsar in the *forum*, in the very place where his body was burnt. They carried about one of his statues in the Circensian games, together with another of Venus. They decreed supplications to him on the news of any victory. They ordained, that his birthday should be celebrated by all men with joy and crowns of bay; and that those who neglected this, should be subjected to the curses of Jupiter and Cæsar: if they were senators, or the sons of senators, they were to pay a large fine. It happened, that Cæsar was born on the day that was sacred to the *Ludi Apollinares*: therefore they ordered his birthday to be celebrated the day before that festival; because it was forbidden by the Sibylline Oracles to make that day sacred to any other god than Apollo.—They ordered also, that none of Cæsar's relations should have his statues carried at their funerals, because he was really a god: his chapel also was made a sanctuary, where no person, who had fled thither from punishment, could be seized upon; a privilege which had not been granted to any deity since the time of Romulus. Now, as this

Sub pedibusque videt nubes et sidera Daphnis.

Ergo alacris sylvas, et cætera rura voluptas,

Panaque, pastoresque tenet, Dryadasque puellas.

Nec lupus insidias pecori, nec retia cervis

60

Ulla dolum meditantur: amat bonus otia Daphnis.

Ipsi lætitia voces ad sidera jactant

Intonsi montes: ipsæ jam carmina rupes,

Ipsa sonant arbusta; deus, deus ille, Menalca.

Sis bonus, O felixque tuis! en quatuor aras:

65

was the only deification that happened about the time that these eclogues were written, it seems most probable that it was the subject of that now under consideration.

Insuetum limen.] This expression signifies, that Daphnis is newly admitted among the gods, which agrees exactly with the condition of Julius Cæsar at that time.

Olympi.] Olympus is a mountain of Thessaly, on the borders of Macedonia. It is of so great a height, that the poets have feigned the top of it to reach to heaven. Hence it is frequently used for heaven itself, as it evidently is in this place; because, in the next verse, Daphnis is said to see under his feet not only the clouds, but also the very stars.

Alacris.] This cheerfulness of the country seems to be opposed to that passage of Mopsus, *Non ulli pastos*, &c.

Panaque, pastoresque, &c.] This is opposed to ver. 35. where Mopsus mentions, that Pales and Apollo deserted the fields, when Daphnis died.

Pana.] See the note on ver. 31. of the second eclogue.

Dryadas.] The Dryads are the nymphs who preside over the woods.

Deus, deus ille, Menalca.] Menalcas, in a kind of rapture, hears the mountains, rocks, and woods, re-echo to him, that Daphnis is really a god. It has been observed already, that Virgil had probably read the prophecies of Isaiah. The lines now before us have a great resemblance to the twenty-third verse of the forty-fourth chapter of that sublime prophet: "Break forth into singing, ye mountains, O forest, and every tree therein; for the Lord hath redeemed Jacob."

Sis bonus, O felixque tuis.] He invokes the new god to be propitious to his worshippers.

En quatuor aras, &c.] "I have made, says he, four altars, *aras*: two for you, O Daphnis, and two altars (*aras*) for Apollo, which are *altaria*. For we know that *aræ* were consecrated both to supernal and infernal deities; but that *altaria* belonged only to the supernal deities, being so called *ab altitudine*. These he ascribes to Apollo as to a god; but to Daphnis he raises only *aras*: because, though he calls

Ecce duas tibi, Daphni, duoque altaria Phœbo.
 Pôcula bina novo spumantia lacte quotannis,
 Craterasque duos statuam tibi pinguis olivi ;
 Et multo imprimis hilarans convivium Baccho,
 Ante focum, si frigus erit ; si messis, in umbra, 70
 Vina novum fundam calathis Ariusia nectar.
 Cantabunt mihi Damœtas et Lyctius Ægon ;
 Saltantes satyros imitabitur Alpheisibœus.

him a god, yet it is manifest that he was a mortal." *Servius*.

Duoque altaria Phæbo.] This equal worship of Daphnis and Apollo seems to allude to Cæsar's being born on the day of the *Ludi Apollinares* ; whence it was decreed, that Cæsar's festival should be observed on the day before that which was sacred to Apollo.

Novo lacte.] See the note on ver. 22. of the second eclogue.

Ante focum, &c.] It is plain, that Virgil alludes to two different sacrifices ; one in winter and the other in summer. Hence, many have thought, that he means the *Compitalia*, which were sacrifices offered to the manes, in two different seasons of the year. It appears however, from ver. 75. that the poet meant a sacrifice to the nymphs in winter, and the *Ambarvalia*, a solemn sacrifice to Ceres, in summer. He promises to commemorate Daphnis twice in every year, that is, at each of the solemnities.

Calathis.] Calathus is most commonly used for a basket. In this place it certainly signifies a drinking vessel. The *calathus* seems to have been narrower

at the bottom, and broader at the top.

Ariusia.] This Ariusian wine was brought from the island Chios, now Scio, and was esteemed the best of all the Greek wines.

Nectar.] This word is commonly used for the drink of the gods, and for any thing that is remarkably sweet and pleasant. The Ariusian wine was particularly so called : and we are informed by the famous Tournefort, that the present inhabitants of Scio give the name of *nectar* to a particular sort of wine, which is made in the ancient Ariusia.

Cantabunt mihi, &c.] Singing and dancing were parts of religious worship among the ancients.

Lyctius.] Lyctus was a city of Crete, whence Idomeneus is also called Lyctius, in the third Æneid.

Saltantes satyros imitabitur.] The satyrs were a sort of demi-gods, that attended upon Bacchus. They are represented as having horns on their heads, crooked hands, shaggy bodies, long tails, and the legs and feet of goats. They were imagined

Hæc tibi semper erunt, et cum sollennia vota
 Reddemus nymphis, et cum lustrabimus agros. 75
 Dum juga montis aper, fluvios dum piscis amabit,
 Dumque thymo pascentur apes, dum rore cicadæ,
 Semper honos, nomenque tuum, laudesque manebunt.
 Ut Baccho Cererique, tibi sic vota quotannis
 Agricolæ facient : damnabis tu quoque votis. 80

to dance in all sorts of uncouth and lascivious postures ; which were imitated in the satirical dances, which made a part of the heathen worship. It seems probable, that some large sort of monkey or baboon, that had been seen in the woods, gave the first occasion to feign the existence of these half-deities. Dancing was much used in religious solemnities, not only by the idolatrous nations, but by the Jews also.

Hæc tibi semper erunt.] These sacrifices to Daphnis were not to be temporary, but perpetual. We find here plainly expressed, what two sacrifices they were, in which Daphnis was to be annually commemorated ; in that to the nymphs, and in the Ambarvalia.

Nymphis.] It does not appear that the Romans offered any sacrifices to the nymphs in their houses. The two sacrifices here spoken of were one in the fields, and the other before the hearth. The Ambarvalia were celebrated in the open fields ; and therefore that to the nymphs must have been within doors, *ante focum*.

Cum lustrabimus agros.] This plainly alludes to the Ambarvalia, a sacrifice to Ceres, which

he describes in the first Georgick, ver. 338. In this solemnity, he tells us himself, that they sung and danced satirical dances.

Dumque thymo pascentur apes.] Thyme has always been esteemed as the best food for bees.

Rore cicadæ.] Aristotle says, that the cicada has no mouth, but thrusts out a trunk like a tongue, whereby it sucks in the dew.

Baccho Cererique.] Bacchus and Ceres were frequently worshipped together. See the note on ver. 7. and 344. of the first Georgick. Perhaps the poet might not allude, in this place, to the joint worship of Bacchus and Ceres ; but mean, that as Bacchus was worshipped on account of the vintage, and Ceres on account of the harvest, which are the two principal cares of a husbandman ; so Daphnis, or Julius Cæsar, should be no less invoked in the country, than those two great deities.

Damnabis tu quoque votis.] Servius understands these words to mean, that when Daphnis, as a god, shall begin to bestow blessings upon men, he will oblige them to perform the

MOP. Quæ tibi, quæ tali reddam pro carmine dona ?
 Nam neque me tantum venientis sibilus austri,
 Nec percussa juvant fluctu tam litora, nec quæ
 Saxosas inter decurrunt flumina valles.

MEN. Hac te nos fragili donabimus ante cicuta. 85
 Hæc nos, Formosum Corydon ardebat Alexim :

vows by which they have obtained those blessings.

Quæ tibi, &c.] Menalcas has extolled the sweetness of Mopsus's song, comparing it to the delight which rest gives to the weary, and fresh water to the thirsty. Now Mopsus returns the compliment, and compares the verses of Menalcas to the gentle southern breezes, the murmuring of the waves against the shore, and the fall of waters among rocks.

Venientis sibilus austri.] He compares the song of his friend, not to the strong blasts of the south, but to the gentle gale, when it is beginning to rise.

Nec percussa juvant, &c.] In like manner we must understand these words to mean the gentle dashing and murmuring of the waves against the shore, and not the roaring of the billows in a storm.

Hac te nos fragili, &c.] In the preceding paragraph, Mopsus declares himself at a loss for a present worthy of his friend's acceptance: but Menalcas prevents him, and desires his acceptance of the pipe, to which he had sung the second and third eclogue.

Hæc nos, &c.] Virgil seems pretty plainly to intimate, that he means himself under the name of Menalcas, by represent-

ing that shepherd as the author of the Alexis and the Palæmon. It is evident from this passage that those two eclogues were written before the present, because they are here expressly mentioned. And, as the poet does not give the least hint here of his having composed any other, it seems probable, that these were the three first eclogues which our author composed. Many critics are of opinion that the Tityrus was not really the first, notwithstanding the place which is given it in all the editions. We may therefore venture to say that these three were written before it. The Tityrus was certainly written in the year of Rome 713, when the lands were divided among the soldiers: and the Pollio was composed in 714, when Pollio was consul. We must therefore endeavour to fix some time before 713 for the writing of the other three eclogues. It seems probable, that the Daphnis was written in 712, when divine honours were given to Julius Cæsar; and before the battle of Philippi, which was fought at the latter end of that year. For the Roman affairs being at that time in a very unsettled state, the poet would not venture to celebrate the *apotheosis* of Julius

Hæc eadem docuit, Cujum pecus? an Melibœi?

MOR. At tu sume pedum, quod, me cum sæpe
rogaret,

Cæsar openly; but chose to do it under the feigned character of a Sicilian shepherd. As for the Palæmon, it seems to have been dedicated to Pollio, or at least written under his protection, as he is the only person therein celebrated. We must therefore seek for some period of time, when Pollio was powerful in those parts. We find, by comparing the several historians of those times, that this great man was a constant companion of Julius Cæsar, during the civil wars between him and Pompey. We read that he was present at the very beginning of that war, when Cæsar passed the Rubicon. We find him also in the same company at the battle of Pharsalia, and in Africa. Dio tells us, that when Cæsar returned from the Spanish war, Pollio was left in Spain with the command of an army, which he did not quit till after the death of Cæsar. Since therefore we find, that Pollio was engaged abroad, from the breaking out of the civil war to the death of Cæsar, which was in March 710, it is most probable, that the eclogue in question was written between that time and the year 712. The year 711 began with the march of the new consuls, Pansa and Hirtius, in conjunction with young Cæsar, as Augustus was then called, to relieve Decimus Brutus, who was then besieged in Modena by Mark Anthony.

After the raising of this siege, Augustus marched to Rome, where he procured himself to be chosen consul, about the latter end of August, and Anthony towards the Alps, when he was joined by the army of Lepidus. We may gather from Appian, that Pollio was at the head of two legions, when Anthony marched against D. Brutus; that the senate wrote to him to war against Anthony, when he retreated towards the Alps; that Augustus wrote to him to join with them, after the reconciliation between him and Anthony was begun; and that accordingly Pollio joined Anthony soon after with his two legions, and brought over Plancus also to join him with three more. These affairs were transacted in the Cisalpine Gaul, in which Mantua was situated, and about the end of the year 711. At this time therefore, when Pollio was so considerable in those parts, we may reasonably suppose that the third eclogue was written, in which he, and he alone, is celebrated. As for the Alexis, it is very difficult to say when that was written, as there is no allusion in it to any public transaction. It seems to have been written before the Palæmon, by its being placed first in the passage under consideration. Perhaps it was published before the death of Julius Cæsar, and approved by him; for the poet has hinted already in this

Non tulit Antigenes, et erat tum dignus amari,

Formosum paribus nodis atque ære, Menalca.

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eclogue, that he was favoured by Cæsar, *amavit nos quoque Daphnis*.

At tu sume pedum, &c.] Mop-sus at last insists upon his friend's acceptance of a shepherd's crook, the value of which he sets forth, by telling him, that another had earnestly desired it in vain, and by describ-

ing the beauty of the crook itself.

Pedum is the shepherd's crook; a staff with a hook at the end, by which they catch the sheep by their legs. The beauty of this crook seems to have consisted in the evenness of its joints, and in its being adorned with rings of brass.

P. VIRGILII MARONIS
B U C C O L I C O R U M

ECLOGA SEXTA.

SILENUS.

PRIMA Syracosio dignata est ludere versu

Prima Syracosio, &c.] "The young shepherds, Chromis and Mnasyllus, having been often promised a song by Silenus, chance to catch him asleep in this eclogue; where they bind him hand and foot, and then claim his promise. Silenus, finding they would be put off no longer, begins his song; in which he describes the formation of the universe, and the original of animals, according to the Epicurean philosophy; and then runs through the most surprising transformations which have happened in nature since her birth. This eclogue was designed as a compliment to Syro the Epicurean, who instructed Virgil and Varus in the principles of that philosophy. Silenus acts as tutor, Chromis and

Mnasyllus as the two pupils." *Lord Roscommon.*

The poet, by way of introduction to this eclogue, tell us, that he was the first that attempted to write in imitation of Theocritus; that he had once attempted heroic poetry, but Apollo reproved him, and advised him to tend his sheep.

Prima.] It is here used adverbially for *primo*. See the note on ver. 12. of the first Georgick.

Some understand by this word *prima*, that this was the first eclogue that Virgil composed; but, as Ruæus justly observes, these very words, *Prima Syracosio dignata est ludere versu*, prove that this was not the first eclogue: for, as he here tells us, that he was the first who

Nostra, nec erubuit sylvas habitare, Thalia.
 Cum canerem reges et prælia, Cynthus aurem
 Vellit, et admonuit : pastorem, Tityre, pingues
 Pascere oportet oves, deductum dicere carmen. 5

Nunc ego, namque super tibi erunt, qui dicere laudes,
 Vare, tuas cupiant, et tristia condere bella,
 Agrestem tenui meditabor arundine musam.
 Non injussa cano : si quis tamen hæc quoque, si quis
 Captus amore leget, te nostræ, Vare, myricæ, 10
 Te nemus omne canet : nec Phœbo gratior ulla est,
 Quam sibi quæ Vari præscripsit pagina nomen.

Pergite, Pierides : Chromis et Mnasyllus in antro

imitated Theocritus, it is plain that he had imitated him before the writing of this eclogue.

Syracosis.] Theocritus was of Syracuse, a famous city of Sicily. Virgil therefore writing Bucolicks in imitation of that author, calls them Syracusan or Sicilian verse.

Dignata est.] The Roman poets before Virgil had treated of higher subjects : therefore he was the first who condescended to describe the low characters of shepherds.

Thalia.] Thalia was one of the nine Muses. Her name seems to be put here for muse in general.

Cum canerem reges, &c.] It is said that Virgil once attempted to describe the actions of the Alban kings ; but that, being deterred by the harshness of their names, he desisted, and applied himself to the writing of Bucolicks.

Cynthus.] Cynthus is the name of a mountain of Delos,

where Apollo and Diana were born ; whence they are called Cynthus and Cynthia.

Pingues pascere.] Servius says, these words are put figuratively for *pascere ut pinguescant*.

Deductum dicere carmen.] A metaphor taken from wool, which is spun thinner.

Nunc ego, &c.] In the following verses, the poet makes a dedication of this eclogue to Varus.

Si quis tamen, &c.] "Though Apollo has deterred me from describing your actions in heroic verse ; yet if any one shall read these Bucolicks, he shall find your name scattered in the woods, or pastoral writings : and it is thus scattered every where, because I know, that no writings are more pleasing to Phœbus, than those which have your name prefixed. And indeed the ninth eclogue makes frequent mention of Varus." *Rucus.*

Pergite, Pierides, &c.] The poet now proceeds to the sub-

Silenus pueri somno videre jacentem,
 Inflatum hesterno venas, ut semper, Iaccho. 15
 Serta procul tantum capiti delapsa jacebant :
 Et gravis attrita pendebat cantharus ansa.
 Aggressi, nam sæpe senex spe carminis ambo
 Luserat, injiciunt ipsis ex vincula sertis.

ject of his eclogue, and relates how two shepherds, or perhaps satyrs with a nymph, found Silenus asleep, and bound him to obtain a song, which he had often promised, and as often deceived them.

Silenus.] Ælian tells us, that Silenus was the son of a nymph: and that he was of a nature inferior to the gods, but superior to mortals.

Ut semper.] These words express the perpetual drunkenness of Silenus.

Iaccho.] One of the names of Bacchus. It is here put for wine.

Procul tantum.] I believe we may agree with Ruæus, that *procul* always signifies at some distance, how little soever: but at the same time I must say, that on a careful consideration of all the numerous passages, where Virgil has used this word, it may generally be understood to mean at a very small distance within reach, or within sight, so that they who derive *procul* from *porro ob oculis*, or *pro oculis*, do not seem greatly to err. With regard to *procul tantum*, I am verily persuaded, that it may be rendered *near*, or *just by*: for as *tantum non* signifies *nearly*, or *almost*, that is, *barely not*; so *tantum procul* may be well understood to signify, *barely at a*

distance, or *hardly at any distance at all*, that is, *near*, or *just by*.

Capiti.] For *capite*. The ancients often made the ablative to end in *i* instead of *e*.

Et gravis attrita, &c.] The *cantharus* was a sort of drinking vessel, with ears or handles, sacred to Bacchus, and therefore properly made use of by his tutor. Marius is accused by Pliny of insolence, for having presumed to drink out of these vessels, after his victory over the Cimbri. There is something very expressive in the description which the poet gives of the flaggon in this line. It is said to be *gravis*, *heavy*, to denote its capaciousness: the handle is *attrita*, *battered* with much use: and the flaggon hangs down by the handle; he is too drunk to sustain it, and too fond of it, even in this almost senseless condition, to let it go out of his hand.

Ambo.] The ancients frequently wrote *ambo* for *ambos*.

Injiciunt ipsis ex vincula sertis.] These inferior deities or demigods seem also to have required some force to be used, in order to gain an answer from them. In this manner Proteus is treated by Aristæus, in the fourth Georgick. Thus Ovid also, in the third book of his *Fasti*, represents Faunus and Picus sur-

Addit se sociam, timidisque supervenit Ægle : 20

Ægle Naiadum pulcherrima : jamque videnti

Sanguineis frontem moris et tempora pingit.

Ille dolum ridens, Quo vincula nectitis ? inquit,

prised by Numa. These deities were accustomed to drink of a particular fountain. Numa sacrificed a sheep near it, and left a flaggon full of good wine near it, hiding himself and his companions in a cave. The deities drank plentifully of the wine, and fell asleep ; when Numa took his advantage of them, bound them, and having asked pardon for the liberty he had taken with their persons, obtained an answer to what he desired to know.

[*Timidis.*] These youngsters were afraid by themselves to attack Silenus, and therefore a Naiad assists them. It seems by this, that Chromis and Mnasyllus were rather young shepherds than satyrs : for if they had been satyrs, they would not have been so much afraid of Silenus ; nor would they have wanted the assistance of a nymph.

[*Ægle Naiadum pulcherrima.*] Ægle is said to have been the daughter of the Sun and Neæra. The Naiads were the nymphs, that presided over running water. Here Virgil makes four syllables of *Naiadum* : in the tenth eclogue he makes but three syllables of *Naiades* ;

Naiades indigno cum Gallus amore periret.

[*Jamque videnti.*] That is, just when he began to open his eyes : when he was beginning to re-

cover from the effects of his drunkenness.

[*Sanguineis frontem moris, &c.*] Servius says, many are of opinion that this alludes to the red colour, being sacred to the gods. Guellius thinks this painting of the face of Silenus with mulberries was to make a jest of him, *fucum faciens, illudens, et os seni*, ut Comicus inquit, *sublinens*. But La Cerda proves, that the opinion mentioned by Servius is right, and plainly shews, that the ancient Romans did really paint the images of their gods red. Hence he concludes, that Ægle did not paint his face to make a jest of him, but to render him more propitious. Pan is represented as stained with the same colour, in the tenth eclogue, ver. 26 ; Servius, and other commentators tell us, that the poet here alludes to the well known story of Pyramus and Thisbe, in which the mulberries are said to have been white at first ; but that they became red by being stained with the blood of those lovers. But we have seen, in the passage just quoted, that the epithet *sanguineis* or *blood-red* is given to the dwarf-elder.

[*Ille dolum ridens, &c.*] Silenus waking and finding himself bound, laughs at the trick, and gives them such a song as draws the deities of the woods about him, and makes the very wooda bend their heads to hear.

Solvite me; pueri : satis est potuisse videri.

Carmina, quæ vultis, cognoscite : carmina vobis ; 25

Huic aliud mercedis erit : simul incipit ipse.

Tum vero in numerum Faunosque ferasque videres

Ludere, tum rigidas motare cacumina quercus.

Nec tantum Phœbo gaudet Parnassia rupes,

Nec tantum Rhodope mirantur et Ismarus Orphea. 30

Namque canebat, uti magnum per inane coacta

Semina terrarumque, animæque, marisque fuissent,

Et liquidi simul ignis : ut his exordia primis

Satis est potuisse videri.] According to Servius, the demigods were visible only when they thought fit. If this be the case, Chromis and Mnasyllus must have been shepherds; for surely Silenus was always visible to the satyrs.

In numerum.] That is, to the measure of his song; they kept time with the music.

Faunos.] The Fauns are rural deities; as we read in the first Georgick;

—Agrestum præsentia numina Fauni.

They are called Fauns *a fando*, because they speak personally to men. See the note on ver. 10. of the first Georgick.

Parnassia rupes.] See the note on ver. 291. of the third Georgick.

Rhodope.] A mountain of Thrace, the country of Orpheus. This mountain is represented as resounding the lamentations of the Dryads for the death of that poet's wife Eurydice, in the fourth Georgick.

Ismarus.] A mountain of Thrace. See the note on ver. 37. of the second Georgick.

Orphea.] See the notes on ver. 454. of the fourth Georgick.

Namque canebat, &c.] Silenus begins his song with describing the creation of the world, according to the Epicurean philosophy.—According to the doctrine of Epicurus, there were two principles of all things, *body*, and *void*; that is, *matter*, and *space*. The particles, or smallest parts of matter, are solid and indivisible; but by accidentally uniting, they form compound bodies. These particles or atoms, of which all visible bodies are compounded, our poet calls *seeds*. By the *immense void*, is meant the *space* in which these bodies are moved about, and find opportunities of uniting.

Animæ.] *Anima* seems also to have been used for air by Lucretius, in his sixth book:

Ventus ubi, atque animæ subito vis maxima.

Omnia, et ipse tener mundi concreverit orbis.
 Tum durare solum, et discludere Nerea ponto 35
 Cœperit, et rerum paulatim sumere formas :
 Jamque novum ut terræ stupeant lucescere solem,
 Altius atque cadant submotis nubibus imbres :
 Incipiant sylvæ cum primum surgere, cumque
 Rara per ignotos errent animalia montes. 40
 Hinc lapides Pyrrhæ jactos, Saturnia regna,
 Caucasæque refert volucres, furtumque Promethei,

Marisque.] The poet uses the sea for water in general.

Discludere Nerea ponto.] The meaning of this passage is, that the earth, by growing compact and solid, forced the waters to retire from it, and to form the seas. That is, by this means the sea was separated or distinguished, which is the proper meaning of *discludere*.—Nereus, a sea-god, and father of the Nereids, is here put for the waters. *Pontus* is used for the cavity of the sea.

Novum . . . solem.] The poet does not, as some imagine, speak according to the opinion of those who imagine the sun to perish every night, and be renewed the next morning. He only means the first appearance of the sun in the new formed world.

Hinc lapides, &c.] Silenus, having sung of the first formation of the world, proceeds to mention the renovation of it by Pyrrha, Saturn, and Prometheus; and then adds some other ancient fables, wherein he shews the evil consequences that follow perturbations of the mind,

the impure passion of Hercules for Hylas, the unnatural lust of Pasiphae, the vanity of the daughters of Proetus, the avarice of Atalanta, and the ambition of Phaeton. Thus, as Catrou has justly observed, it is without reason that some have blamed Virgil for connecting these stories with an account of the formation of the world.—These fables are not introduced at random; for they set forth the moral doctrine of Epicurus, that we ought to avoid all perturbations of the mind.

Lapides Pyrrhæ jactos.] See the note on ver. 62. of the first Georgick.

Saturnia regna.] By the reign of Saturn, is meant what the poets called the golden age.

Caucasæque refert volucres, &c.] Prometheus, the son of Iapetus, having formed a man out of clay, animated him with the fire which he had stolen, by applying a *ferula* to the chariot-wheels of the sun. Jupiter, offended at his audaciousness, ordered Mercury to chain him to a rock on the mountain Caucasus, where an eagle or vulture

His adjungit, Hylan nautæ quo fonte relictum
 Clamassent : ut littus, Hyla, Hyla, omne sonaret ;
 Et fortunatam, si nunquam armenta fuissent, 45
 Pasiphaen nivei solatur amore juveni.
 Ah, virgo infelix, quæ te dementia cepit !
 Proetides implerunt falsis mugitibus agros :
 At non tam turpes pecudum tamen ulla secuta est
 Concubitus : quamvis collo timuisset aratrum, 50
 Et sæpe in lævi quæsisset cornua fronte.
 Ah, virgo infelix, tu nunc in montibus erras !
 Ille, latus niveum molli fultus hyacintho,
 Illice sub nigra pallentes ruminat herbas ;

is continually gnawing his liver. Caucasus is a mountain between the Euxine and Caspian seas.

Hylan.] Hylas was a young lad who accompanied Hercules in the Argonautic expedition. He was lost in a fountain, where he went to draw water; whence he is said to have been carried away by a Naiad. The Argonauts called for him a long time in vain; whence it is said that an annual custom was established of calling aloud for Hylas.

Nautæ.] The Argonauts.

Quo fonte.] It was not certainly known in what particular fountain he was lost.

Pasiphaen.] Pasiphae was the daughter of the sun, and wife of Minos, king of Crete. She is said to have fallen in love with a bull.

Virgo.] See the note on ver. 263. of the third Georgick.

Proetides.] The daughters of Proetus, king of the Argives, having compared their beauty

to that of Juno, were afflicted with a madness, which made them fancy themselves to be cows, running about the fields, and lowing. They were cured of this disease by Melampus, who had one of them in marriage for his reward. He tells Pasiphae, that though these ladies fancied themselves to be real cows, yet they were not possessed by such a passion as hers for a bull.

Falsis mugitibus.] Their lowings are called *false*, because they were not real cows, but only fancied themselves to be such; and therefore endeavoured to imitate the voice of those animals.

Fultus hyacintho.] "Among the ancients, every one was said to be *fultus* by whatsoever he rested upon." *Servius*.

Pallentes ruminat herbas.] The *rumen*, or *paunch*, is the first of the four stomachs of those animals, which are said to ruminate, or chew the cud. They

Aut aliquam in magno sequitur grege. Claudite nymphæ,
Dictææ nymphæ, nemorum jam claudite saltus : 56

Si qua forte ferant oculis sese obvia nostris

Errabunda bovis vestigia. Forsitan illum,

Aut herba captum viridi, aut armenta secutum,

Perducant aliquæ stabula ad Gortynia vaccæ. 60

Tum canit Hesperidum miratam mala puellam :

at first swallow their food hastily, and afterwards return it into their mouths, to be chewed over again. The food so returned, in order to be chewed a second time, is called the *cud*; whence they are said to *chew the cud*. The grass, by being swallowed the first time by a bull, or other ruminating animal, loses its verdure in some measure, and becomes yellowish; whence Virgil calls the cud *pallentes herbas*.

Dictææ.] Dictæ is the name of a mountain of Crete. It seems to be put here for Crete itself.

Saltus.] See the note on ver. 471. of the second Georgick.

Forsitan illum.] Servius understands the poet's meaning to be, a fear lest the bull should go to Gnosus, the regal seat of Minos, the husband of Pasiphae, and a desire that he should rather go to Gortyna. Ruæus understands him to mean the very contrary; that, if the nymphs do not carefully guard the lawns, the bull may perhaps follow the cows to Gortyna.

Stabula ad Gortynia.] Gortyna was a famous city of Crete, near which the famous labyrinth is still to be seen. It is now a heap of ruins, among which are

visible many columns of marble, granite, and red and white jasper. The Turks, who are now in possession of the country, have carried away the finest, and in some places set them up as gates to sorry gardens. The herds of the sun are said to have been kept near this city.

Hesperidum miratam mala puellam.] Virgil here alludes to the fable of Atalanta, the daughter of Schoeneus, king of Scyros, an island in the Ægean sea. She was warned by the oracle of Apollo not to marry; and therefore she studiously avoided entering into that state. The beauty, however, of this princess was so great, that she could not avoid the solicitation of many lovers. Being endued with great swiftness, she made this proposal to them; that whosoever could outrun her should be her husband; but if any one was exceeded by her, he should forfeit his life. Hippomenes, the son of Megareus, who was the grandson of Neptune, not discouraged by the fate of several unhappy lovers, was determined to contend for the prize. Atalanta, being pleased with his person and character, was loth to be the cause of his death, and used all the

*Tum Phaethontiadæ musco circumdat amaræ
Corticis, atque solo proceras erigit alnos.*

*Tum canit, errantem Permessi ad flumina Gallum
Aonas in montes ut duxerit una sororum ; 65
Utque viro Phœbi chorus assurrexerit omnis :*

arguments in her power to dissuade him from the attempt, but all in vain. Hippomenes, having invoked Venus, was favoured by her, and furnished with three golden apples from the gardens of the Hesperides. They began the race; and when Atalanta began to gain ground, Hippomenes threw down a golden apple, which so surprised Atalanta with its splendor, that she turned aside to take it up. This being done a second and a third time, gave Hippomenes an opportunity of getting before her, and thereby obtaining his beautiful prize. Hippomenes neglected to render due thanks to Venus for his success, which so exasperated the goddess against him, that she caused them to pollute a temple of Cybele, who punished them by turning them into lions, and yoking them to her chariot.

*Tum Phaethontiadæ, &c.]—*Phaetusa, Lampetie, and Lampetusa, were the sisters of Phaeton, who being reproached by Epaphus, king of Egypt, as having falsely pretended to be the son of Sol, begged of his father to permit him to drive his chariot for one day, that he might prove himself to be his son. This being granted, he guided the horses so unskillfully, that the earth began to burn, and would have been consumed, if Jupiter had not killed him in-

stantly with a thunderbolt, and thrown him into the river Eridanus. His sisters, having sought for him a long time, at last found his body on the banks of that river, where they consumed themselves with weeping, and were turned into trees.—Here Virgil calls these trees alders; but in the tenth Æneid, ver. 189. he seems to make them poplars.

Tum canit, errantem, &c.] The poet, having represented the evil effects of unruly passions in these several examples, now represents the more happy condition of a wise man, who devotes himself to the quiet studies of literature. Under this character, he takes an opportunity of paying a most elegant compliment to his friend Gallus, who was a good poet. He represents him to be introduced by one of the Muses to the presence of Apollo, where the whole assembly rises up to do him honour, and Linus presents him with the pipe, which formerly belonged to Hesiod.

Permessus.] A river of Bœotia, rising in the mountain Helicon, and sacred to the Muses.

Aonas in montes.] See the note on ver. 11. of the third Georgick.

Una sororum.] One of the nine Muses, to whom the mountain Helicon was feigned by the poets to be sacred.

Utque viro, &c.] It was a

Ut Linus hæc illi divino carmine pastor,
 Floribus atque apio crines ornatus amaro,
 Dixerit : Hos tibi dant calamos, en accipe, Musæ ;
 Ascraeo quos ante seni : quibus ille solebat 70
 Cantando rigidas deducere montibus ornos.
 His tibi Grynei nemoris dicatur origo :
 Ne quis sit lucus, quo se plus jactet Apollo.
 Quid loquar? ut Scyllam Nisi, aut quam fama secuta est,

custom among the ancients to rise from their seats at the entrance of any person whom they intended to honour. There could not be a greater compliment imagined to be paid to Gallus, as a poet, than for the Muses to rise up, on his being introduced into their company. This respect was paid to Virgil by the people of Rome, who rose up when his verses were recited in the theatre ; and shewed the same reverence to his person as they did to that of Augustus himself.

Linus.] See the note on ver. 56. of the fourth eclogue.

Pastor.] It does not appear that Linus was really a shepherd. Perhaps Virgil represents him under that character, as he does himself and Gallus in these Bucolicks.

Apio.] See the note on ver. 121. of the fourth Georgick.

Hos tibi dant calamos, &c.] Hesiod himself does not speak of a pipe being given him by the Muses ; but of a branch of bay, by which he was inspired to sing of things past and future. However, as Hesiod had represented himself as a shepherd, Virgil seems to have represented Linus under the same character,

and therefore with propriety makes him give a shepherd's pipe to Gallus, the very same pipe with which that ancient poet sung his immortal verses.

Ascraeo seni.] See the note on *et quis fuit alter*, ver. 40. of the third eclogue.

Grynei nemoris.] Strabo places Grynium in Æolia, and speaks of an ancient oracle of Apollo there, and a sumptuous temple, built of white stone.

Quid loquar, &c.] The poet just mentions the fables of Scylla and Tereus, with which he concludes the song of Silenus.

Ut Scyllam Nisi, aut quam.] For Scylla, the daughter of Nisus, see ver. 404. of the first Georgick, and the note on ver. 405.

Scylla, the daughter of Phorcus, was greatly beloved by Glaucus, who, not being able to obtain her favour, applied to Circe for her assistance. But Circe, being in love with Glaucus, resolved to get rid of Scylla. She poisoned the water where Scylla used to bathe ; so that as soon as she went in up to the middle, she found her lower parts surrounded with barking monsters, Scylla being affrighted, ran away, not imagining

Candida succinctam latrantibus inguina monastris, 75
 Dulichias vexasse rates, et gurgite in alto,
 Ah, timidos nautas canibus lacerasse marinis ?
 Aut ut mutatos Tersi narraverit artus ?
 Quas illi Philomela dapes, quæ dona pararit ?
 Quo cursu deserta petiverit, et quibus ante 80
 Infelix sua tecta supervolitaverit alis ?
 Omnia quæ, Phœbo quondam meditante, beatus
 Audiit Eurotas, jussitque ediscere lauros,

these monsters to be part of herself; and was turned into a dangerous rock, in the strait between Sicily and the continent of Italy.

Dulichias.] Dulichium is one of those islands in the Ionian sea, called Echinades. It lies over against the mouth of the river Achelous, and was subject to the dominion of Ulysses.

Vexasse.] We are informed by Aulus Gellius, that some ancient grammarians, among whom was Cornutus Annæus, in their comments on Virgil, found fault with this word, as being ill chosen and mean. They thought it applicable only to trifling uneasinesses; and not strong enough to express so great a misery, as the being devoured by a horrid monster. But that learned critic affirms it to be a very strong word; and thinks it was derived from *vehere*, to carry, which expresses force; because a man is not in his own power when he is carried. A man who is taken up, and carried away by violence, is properly said to be *vexatus*. For as *taxare* is a much stronger word than *tangere*, from which it is derived;

jactare than *jacere*; and *quassare* than *quater*; so is *vexare* also more forcible than its primitive *vehere*. And though in common speech, one who is incommoded by smoke, wind, or dust, is said to be *vexatus*; yet we are not to relinquish the original and proper sense of the word, as it was used by the ancients. He confirms this by a quotation from an oration of Cato, where, speaking of the greatest calamity that ever Italy endured, he makes use of the verb *vexo*.

Aut ut mutatos Terei, &c.] See the note on ver. 15. of the fourth Georgick.

Omnia quæ Phœba, &c.] The poet concludes this fine eclogue with telling us, that Silenus related all the stories also which Apollo himself sung on the banks of the Eurotas, when he courted his darling *Hyacinthus*.

Eurotas.] This river, according to Strabo, has its spring near that of Alpheus: for they both rise near Asea, a village belonging to Megalopolis, in the Peloponnesus. They both run under ground for some furlongs, and then break out again; when the Alpheus takes its course

Ille canit : pulsæ referunt ad sidera valles ;

Cogere donec oves stabulis, numerumque referre 85

Jussit, et invito processit Vesper Olympo.

through the Pisatis, and the Eurotas through Laconia, running by Sparta, passing through a small valley at Helos, falls into the sea between Gythium, which is the maritime town of Sparta and Acrææ.

Jussitque ediscere lauros.] The banks of the Eurotas are said to abound with bay-trees. Hence perhaps Apollo was fancied by the ancients to be more particularly fond of this river than of any other.

Cogere donec oves, &c.] At the end of the first eclogue, the evening was described by the smoking of the cottage chimneys, and lengthening of the shadows : in the second, by the oxen bringing back the plough :

and here we have the rising of the evening-star, the gathering of the sheep into their folds, and the counting of their number. These images are perfectly rural, and suited to pastoral poetry.

Vesper.] The planet Venus, when she goes before the sun, is called Lucifer, or the morning star ; but when she follows the sun, she is called Hesperus, or Vesper, and by us the evening star.

Invito Olympo.] The very skies were so delighted with this divine song of Silenus, that they were sorry to see the evening proceed, and put a stop to their entertainment.

P. VIRGILII MARONIS
BUCOLICORUM

ECLOGA SEPTIMA.



MELIBŒUS.

MELIBŒUS, CORYDON, THYRSIS.

MEL. FORTE sub arguta consederat ilice Daphnis,
Complerantque greges Corydon et Thyrsis in unum :
Thyrsis oves, Corydon distentas lacte capellas.
Ambo florentes ætatibus, Arcades ambo :

Forte sub arguta, &c.] In this eclogue is represented an Amœbean contention between two shepherds, Corydon and Thyrsis. They are described sitting under a tree, in company with Daphnis, who seems to have been appointed to judge between them. Melibœus, happening to pass that way in quest of a goat that had strayed, is spied by Daphnis, who calls him, and insists on his staying to hear the dispute. The whole affair is related by Melibœus.

Arguta.] Servius interprets it

canora, stridula. Nothing is more frequent with the poets than to speak of the whispering or murmuring of trees. Ruæus thinks this epithet may be applied to trees, either on account of the birds singing on their branches, or of the wind whistling among their leaves.

Arcades ambo.] Servius says, they were not really Arcadians, because the scene is laid near Mantua; but so skilful in singing, that they might be taken for Arcadians.

- Et cantare pares, et respondere parati.** 5
Huc mihi, dum teneras defendo a frigore myrtos,
Vir gregis ipse caper deerraverat : atque ego Daphnim
Aspicio : ille ubi me contra videt ; ocius, inquit,
Huc ades, O Melibœe ; caper tibi salvus, et hædi ;
Et, si quid cessare potes, requiesce sub umbra. 10
Huc ipsi potum venient per prata juvenci :
Hic viridis tenera prætexit arundine ripas
Mincius, eque sacra resonant examina quercu.
Quid facerem ? neque ego Alcippen, nec Phyllida
habebam ;
Depulsos a lacte domi quæ clauderet agnos : 15
Et certamen erat, Corydon cum Thyrside, magnum.
Posthabui tamen illorum mea seria ludo.
Alternis igitur contendere versibus ambo
Cœpere : alternos Musæ meminisse volebant.
Hos Corydon, illos referebat in ordinē Thyrsis. 20

Dum teneras, &c.] The mention of defending the myrtles from the cold, has occasioned some trouble to the commentators in settling the time of year in which this eclogue is said to be written. Servius says, some understand this passage in the plain and obvious sense of the words. Catrou thinks the epoch of this eclogue is March or April, when the weather is cool enough to require a shelter for the more tender trees.

Hic viridis, &c.] The verdure of the fields adjoining to the Mincius seems to have been remarkable.

Sacra . . . quercu.] The oak was accounted sacred, not only by the Greeks and Romans,

but also by the Britons and Gauls.

Alcippen, nec Phyllida.] Servius is of opinion, that these were mistresses of the singers ; and therefore that the meaning of these words is, I neither had Alcippe, like one, nor Phyllis, like the other. La Cerda agrees with Servius, but Ruseus thinks they were the servants of Melibœus.

Et certamen erat, &c.] “ He speaks figuratively ; it was a great contention one with another, *ille cum illo*, as if you should say, It is a great contention, Virgil with Cicero. He seems to have used the nominative case for the genitive *Corydonis*.” *Servius.*

COR. Nymphæ, noster amor, Libethrides, aut mihi
carmen,

Quale meo Codro, concedite : proxima Phœbi
Versibus ille facit : aut si non possumus omnes,
Hic arguta sacra pendebit fistula pinu.

THYR. Pastores hedera crescentem ornate poetam 25

Nymphæ, noster amor, &c.] "This first Amœbean contains a prayer for poetry. Corydon entreats the Muses to give him such a power of verse as they have bestowed on Codrus ; otherwise he declares he will give over the art." *Ruæus.*—Thyrsis answers by calling on the Arcadian shepherds to crown some rising genius with ivy, to break the heart of Codrus ; or to crown him with *baccar*, to defend him from the influence of a malicious tongue.

Nymphæ . . . Libethrides.] According to Strabo, Libethrum is the name of a cave in or near the mountain Helicon, which lies near Parnassus, consecrated to the Libethrian nymphs or muses, by the Thracians who inhabited those parts, were called Pieres, and were afterwards succeeded by the Macedonians.

Meo Codro.] We may conclude, that this Codrus was contemporary with Virgil, from his being mentioned here ; that he was his friend, from his calling him *my Codrus* ; and that Virgil thought him a good poet ; because he says he makes verses next to those of Apollo. All these expressions are put into the mouth of Corydon, to whom he assigns the victory at last ; and therefore we may believe, that what he says is conform-

able to the opinion of Virgil himself.

Aut si non possumus omnes, &c.] We must consider *non possumus omnes*, as the same proverbial expression with *non omnia possumus omnes*, that is, *we cannot do every thing without the assistance of a deity, or by our own strength.* According to this construction the sense will be this : "O ye Muses, inspire me to write such verses as Codrus ; or else, if, as we commonly say, *we cannot all do every thing*, that is, if you refuse your assistance, and I cannot perform this by my own strength, I will hang my pipe here on the sacred pine, that is, I will never attempt to make any more verses."

Sacra pendebit fistula pinu.] It was a custom among the ancients, when they gave over any employment, to devote their instruments, and hang them up in some sacred place.

Pastores hedera, &c.] It is the general opinion of the commentators, that Thyrsis speaks here in contempt of Codrus, whom Corydon had extolled. But I rather think, that Virgil intended a compliment to that poet in these lines of Thyrsis, as well as in those of his antagonist. The compliment is more direct in the former, and more oblique in the latter. Corydon

Arcades, invidia rumpantur ut ilia Codro.

Aut si ultra placitum laudarit, baccare frontem

Cingite, ne vati noceat mala lingua futuro.

Coa. Setasi caput hoc apri tibi, Delia, parvus

declares his poetry to be next to that of Apollo, and invokes the Muses to assist him in writing after the same manner. Thyrsis does not in the least dispute the goodness of his poetry; but calls on the Arcadian shepherds to instruct some young poet to write in such a manner, as to become the envy of Codrus. Thus, though Thyrsis in opposition to his antagonist who had mentioned Codrus as his friend, wishes some future poet may equal, or perhaps exceed him; yet he thereby tacitly confesses, that he is superior to all present poets. Hence, it is plain that Virgil contrives with great elegance, to make the friend and enemy of Codrus concur in his praise.

Hedera.] The ivy was frequently used by the ancients in crowning poets. Servius says the poets are crowned with ivy, as if they were dedicated to Bacchus; because the poetical fury is like that of the Bacchanals; or perhaps because ivy is ever green, as good poetry deserves eternity. A late witty writer has said, that ivy is a just emblem of a court-poet; because it is *creeping, dirty, and dangling*.

Aut si ultra placitum, &c.] Thyrsis wishes that the rising poet may break the heart of Codrus with envy; and for fear he should bestow any sinister praises on him, which by their

fascinating quality might injure him, he would have his head crowned with *baccar*, a plant endued with a faculty of resisting witchcraft. It is certain, that the ancients were very credulous with regard to fascination or witchcraft; and as the ignorant country people are usually most addicted to superstition; Virgil, with great propriety, puts such expressions as these in the mouths of his shepherds.

Baccare.] See the note on ver. 19. of the fourth eclogue.

Mala lingua.] Our country people, even at this day, impute many disorders of themselves and their cattle to an *evil tongue*; and superstitiously believe that some cross old women, by muttering some fascinating words, are really the cause of those disorders. It is, I think, universally agreed, that Corydon has the victory in this first part of the contention.

Setosi caput, &c.] Corydon promises to Diana the head of a boar, and the branches of a stag; and if she will make him successful in hunting, to erect a marble statue of her. Thyrsis addresses himself to Priapus, and tells him, that though from his poverty he may expect only an offering of milk and cakes; yet, if he will cause his flock to increase, instead of a marble statue he will make him a golden one.

Et ramosa Mycon vivacis cornua cervi.

30

Si proprium hoc fuerit, levi de marmore tota

Puniceo stabis suras evincta cothurno.

THYR. Sinum lactis, et hæc te liba, Priape, quotannis
Expectare sat est : custos es pauperis horti.

Nunc te marmoreum pro tempore fecimus ; at tu, 35

Si foetura gregem suppleverit, aureus esto.

Delia.] Diana, or the moon; was the daughter of Latona, and goddess of hunting. She was called Delia, as her brother Apollo was also called Delius from the island Delos, which rose out of the sea on purpose to afford a place for Latona to be delivered of them.

Vivacis.] Stags are usually said to live to a great age.

Si proprium hoc fuerit.] "That is, if you shall make it as it were my own, and perpetual.

Tota.] It was a frequent practice, to make only the head and neck of a statue of marble. Therefore Corydon vows an entire statue of marble to Diana.

Puniceo stabis, &c.] In the first *Æneid*, Virgil represents Venus in the disguise of a Tyrian huntress, with purple buskins on her legs.

Suras.] The calves of the legs.

Cothurno.] A sort of boot made use of by hunters.

Sinum.] The *sinum* seems to have been a large vessel, with a big belly, like what we call a *jug*, and in the east parts of England a *gotch*.

Lactis . . . liba.] The inferior deities did not use to have victims offered them ; but milk, cakes, and fruits.—" *Libum* was a kind of cake, made of flour,

honey, and oil. It was so called, because part of it was thrown by the sacrificers into the fire, and offered to the gods." *Ruæus*.

Priape.] This deity was fabled to be the son of Bacchus and Venus ; he was represented to be of a very deformed and most obscene figure, with a scythe in his hand, to affright thieves and birds, and served for the same purpose as our scare-crows.

Expectare sat est.] He tells Priapus, that he cannot expect a better offering from him, than milk and cakes ; because the garden which he has put under his care is but a poor one.

Marmoreum.] This seems to be an extravagant boast of Thyrsis, that he had made a statue of marble for this deity : for it does not appear that his images were ever made of any thing but wood in the country. Here again the victory is universally given to Corydon, who addresses himself with due reverence to Diana ; and sends his presents to her by the hands of an uncorrupted youth, not presuming to carry them himself to so chaste a goddess. Thyrsis opposes the obscene Priapus to the pure Diana, and vainly boasts of making a statue of that deity,

COR. Nerine Galatea, thymo mihi dulcior Hyblæ,
 Candidior cycinis, hederæ formosior alba :
 Cum primum pasti repetent præsepia tauri,
 Si qua tui Corydonis habet te cura, venito. 40

THYR. Immo ego Sardois videar tibi amarior herbis,
 Horridior rusco, projecta vilior alga,

not only of marble, but even of gold.

Nerine Galatæa.] Here, as in the third eclogue, the shepherds pass immediately from the invocation of their deities to the mention of their loves. Corydon addresses himself to Galatæa, and with the most tender expression, and in the softest numbers, invites her to come to him in the evening. The passion of Thyrsis is more violent and rough: he uses several execrations, and protests, that his expectation of her at night, makes the day seem longer than a whole year. Galatæa was a sea-nymph, the daughter of Nereus and Doris: she was beloved by the Cyclops Polyphemus; and her beauty is much celebrated by the poets.

Thymo.] See the note on ver. 112. of the fourth Georgick.

Hyblæ.] Strabo tells us, that this was the ancient name of the city, but that it afterwards was called Megara, by a colony of Dorians, who went to Sicily, under the conduct of Theocles, an Athenian: that the ancient names of the other cities are forgotten; but that of Hyblæ is remembered, on account of the excellence of the Hyblæan honey.

Hederæ formosior alba.] Ivy is spoken of in the note on ver.

39. of the third eclogue. Whatsoever plant the white ivy of the ancients was, it is plain from this passage, that it was accounted the most beautiful. Virgil does not seem to have mentioned this species in any other place; for where he uses the epithet *pallens*, it is most probable, that he means that sort with yellow berries, which was used in the garlands with which poets used to be crowned. Of this species farther notice will be taken, in the note on ver. 13. of the eighth eclogue.

Cum primum pasti.] This description of the evening, by the cattle coming home to their stalls, is entirely pastoral.

Rusco.] This is a prickly plant, which grows in the woods. It is called butcher's-broom and knee-holly. See the note on ver. 413. of the second Georgick.

Projecta vilior alga.] We have several species of submarine plants, which are commonly called *alga*, *fucus*, or *sea-wrack*. But that which the ancients peculiarly called so, grew about the island of Crete, and afforded a purple colour. The submarine plants are frequently torn from the rocks by storms, tossed about by the sea, and at last thrown upon the shore. The *alga*, when thus treated, in all probability loses its colour,

Si mihi non hæc lux toto jam longior anno est.

Ite domum pasti, si quis pudor, ite juvenci.

COR. Muscosi fontes, et somno mollior herba, 45

Et quæ vos rara viridis tegit arbutus umbra,

Solstitium pecori defendite : jam venit æstas

Torrida : jam læto turgent in palmitæ gemmæ.

THYR. Hic focus, et tædæ pingues : hic plurimus ignis

and becomes useless ; whence Virgil may well speak of it, when cast away in that manner, as a very contemptible weed, *projecta vilior alga*.

Lux.] Light is here used for day.

Ite domum, &c.] Thyrsis seems to speak to the cattle to go home, as if he was out of all temper and patience. Indeed this whole tetrastich has such an air of roughness, that it is no wonder to find the commentators give the preference to the tender and delicate expressions of Corydon.

Muscosi fontes, &c.] Corydon now celebrates the benefit of coolness and shade to the cattle, which are abroad in the heat of summer ; Thyrsis extols the convenience of warmth and a good fire within doors in winter.

Muscosi.] This epithet is very expressive of coolness : because moss will seldom grow where there is any considerable degree of heat. It grows most easily on banks that face the north ; and it may be generally observed, that the side of a tree which is exposed to the north, is more covered with moss, than that which receives the southern sun. Thus it may be concluded, that a mossy fountain is cool at the same time.

Viridis . . . arbutus.] The arbutue, or strawberry-tree is an evergreen tree of low stature, common in the woods of Italy. Bellonius says it grows to a very great bigness on the mountain Athos. See the note on ver. 148. of the first Georgick, and ver. 300. of the third.

Solstitium.] It signifies only what we call the summer solstice. See the note on ver. 100. of the first Georgick.

Læto . . . palmitæ.] *Palmes* is the branch of the vine. See the note on *lætas segetes*, ver. 1. of the first Georgick.

Gemmæ.] The *gemmae, oculi*, or buds, are the first appearance of the young shoots of trees and shrubs. They discover themselves first in summer, being like scales closely infolding each other. In this state they remain during the winter, and in the following spring unfold themselves, and produce the new shoots. This is therefore spoken of the spring season, when the buds of the vine swell, and prepare to unfold themselves.

Hic focus, &c.] *Focus* is the hearth, or place which contains the fire. *Tædæ* are branches of fir, pine, or other unctuous wood, that is easily inflamed.

Semper, et assidua postes fuligine nigri ; 50

Hic tantum Boreæ curamus frigora, quantum

Aut numerum lupus, aut torrentia flumina ripas.

COR. Stant et juniperi, et castaneæ hirsutæ :

Strata jacent passim sua quæque sub arbore poma :

Omnia nunc rident : at si formosus Alexis 55

Montibus his abeat, videas et flumina sicca.

THYR. Aret ager : vitio moriens sitit aëris herba :

Liber pampineas invidit collibus umbras ;

Phyllidis adventu nostræ nemus omne virebit :

Jupiter et læto descendet plurimus imbri. 60

COR. Populus Alcidæ gratissima, vitis Iaccho :

Formosæ myrtus Veneri, sua laurea Phœbo.

Assidua postes, &c.] This is a very proper description of the warmth of a poor cottage, which had no chimney, and therefore the posts are all black with soot. We have many such in England.

Hic tantum Boreæ, &c.] Boreas is the north-east wind. See the note on ver. 278. of the third Georgick.

Stant et juniperi, &c.] The shepherds now vie with each other in describing the presence and absence of their loves. Corydon describes every thing withering at the absence of Alexis: Thyrsis represents the whole country reviving at the approach of Phyllis.

Castaneæ hirsutæ.] The fruit of the chesnut tree is inclosed in a prickly husk. La Cerda thinks the two shepherds equal in this place: Catrou seems to give the preference to Corydon. Both tetrastichs are certainly very good: but the variety of figures and epithets seem to de-

clare in favour of Thyrsis. Besides there is something more pleasing in the representation of an universal gladness at the approach of Phyllis, than of the desolation at the absence of Alexis.

Populus Alcidæ.] Corydon now mentions some trees, in which several deities delight: and declares, that he prefers the hazel to any of them, because it is the favourite of Phyllis. Thyrsis answers by an apostrophe to Lycidas, and telling him, that the finest trees shall yield to him, if he will let him have his company often.

Populus Alcidæ gratissima.] It is fabled, that Hercules, who is also called Alcides, crowned his head with the twigs of a white poplar, growing on the banks of Acheron, when he returned from the infernal regions.

Formosæ myrtus Veneri.] The myrtle was sacred to Venus, either because it loves the sea-

Phyllis amat corylos : illas dum Phyllis amabit,
Nec myrtus vincet corylos, nec laurea Phœbi.

THYRS. Fraxinus in sylvis pulcherrima, pinus in hortis,
Populus in fluviis, abies in montibus altis : 66
Sæpius at si me, Lycida formose, revisas,
Fraxinus in sylvis cedat tibi, pinus in hortis.

MÆL. Hæc memini, et victum frustra contendere
Thyrsin.

Ex illo Corydon, Corydon est tempore nobis. 70

shore, and Venus herself sprang from the sea : or because it is a plant of extraordinary beauty and sweetness.

Pinus in hortis.] Here again the victory is by general consent adjudged to Corydon. There is a peculiar elegance in his compliment to Phyllis. The making her favourite tree equal to those which were chosen by Hercules, Bacchus, Venus, and Apollo, represents her as a goddess, and makes her in a manner equal to those deities. The thought of making the finest trees yield to Lycidas conditionally, is a compliment rather to Thyrsis himself, who assumes that power, than to Lycidas, whom he vainly attempts to extol as highly as Corydon had extolled Phyllis.

Hæc memini, &c.] Melibœus now resumes his narration, and informs us, that Corydon obtained the victory.

Memini.] It governs an accusative case, as well as a genitive. Thus we read in the ninth eclogue ;

—Numeros memini, si verba tenerem.

Victum frustra contendere Thyrsin.] “The victory is adjudged to Corydon ; because Corydon, in the first Amœbean, begins with piety to the gods ; Thyrsis with rage against his adversary. In the second, Corydon invokes Diana, a chaste goddess : Thyrsis an obscene deity Priapus. In the third, Corydon addresses himself to Galatea with mildness : Thyrsis with dire imprecations. In the rest Corydon’s subjects are generally pleasing : those of Thyrsis the contrary.” *Ruæus.*

P. VIRGILII MARONIS
BUCOLICORUM

ECLOGA OCTAVA.

PHARMACEUTRIA.

DAMON, ALPHESIBŒUS.

PASTORUM musam Damonis et Alphesibœi,
Immemor herbarum quos est mirata juvenca,
Certantes, quorum stupefactæ carmine lynces,
Et mutata suos requierunt flumina cursus :
Damonis musam dicemus et Alphesibœi.

5

Tu mihi, seu magni superas jam saxa Timavi :

Pastorum musam, &c.] This eclogue consists of two parts. In the first, Damon complains of the cruelty of Nisa, who has preferred Mopsus before him. The second contains several incantations made use of to recover the love of Daphnis. The first five lines contain an introduction to the whole poem ; which prepares us to expect something extraordinary, and worthy of our attention.

Lynces.] See the note on ver. 264. of the third Georgick.

Tu mihi, &c.] The poet now makes an elegant and polite de-

dication of this eclogue.—The principal difficulty attending the explication of this eclogue is to determine who the great general and poet is that Virgil here chooses for his patron, and at what time it was written.

Seu magni superas jam saxa Timavi.] Strabo says, that in the very inmost part of the Adriatic sea, Timavum is a remarkable temple, which has a port, an elegant grove, and seven springs of sweet water, which, forming a broad and deep river, run presently into the sea.—The *saxa Timavi*, in the passage under

Sive oram Illyrici legis æquoris : en erit unquam
 Ille dies, mihi cum liceat tua dicere facta !
 En erit, ut liceat totum mihi ferre per orbem,
 Sola Sophocleo tua carmina digna cothurno ! 10
 A te principium, tibi desinet : accipe jussis
 Carmina cœpta tuis, atque hanc sine tempora circum
 Inter victrices hederam tibi serpere lauros.

consideration, and the *fons Tivoli*, in the first *Æneid*, both relate to the mountains in which that river rises, which those were to surmount, who went out of Italy into Illyricum.

Sive oram Illyrici legis æquoris.] Illyricum, Illyris, or Illyria, is that whole country which lies on the northern side of the Adriatic, opposite to Italy. It is commonly divided into two regions, Liburnia on the east, and Dalmatia on the west.

Lego is used for keeping near the coast at sea, in the second Georgick,

— Primi lege littoris oram.

Burman is of opinion, that it may as well be meant of marching by land near the shore.

En erit unquam.] See the note on ver. 68. of the first eclogue.

Sola Sophocleo, &c.] Sophocles the Athenian was esteemed the prince of tragic poetry. He is said to have been the first who introduced the *cothurnus* or buskin, which was a kind of boot, reaching up to the calf of the leg, and having thick soles of cork, to make the actor appear taller than his natural size.— This passage is a strong proof that Pollio is the person here

intended. It appears sufficiently that this great person was a writer of tragedies.

A te principium, tibi desinet.] This expression of beginning with any one, and ending with him, was no more than a high compliment amongst the ancients. In the ninth Iliad, Nestor prefaces a speech to Agamemnon in the following manner; "O most august Atrides, O king of men, Agamemnon! In thee will I end, in thee will I begin; because thou art king over many people, and Jupiter has given thee a sceptre and laws to provide for them." But the famous old orator, having made this ceremonious preface, does not think himself obliged literally to end with the praises of Agamemnon as he had begun; for he closes his speech with telling him he had injured Achilles, and persuading him to make restitution. This is ending with Achilles, rather than with Agamemnon. Thus we are not to understand the passage before us literally; or to imagine that the poet meant, in strictness of speech, either that he had begun his poems with Pollio, or that he would end them with him.

Victrices . . lauros.] Crowns of bay were worn by conquerors

Frigida vix cælo noctis decesserat umbra,
Cum ros in tenera pecori gratissimus herba est ; 15
Incumbens tereti Damon sic cœpit olivæ.

DAM. *Nascere, præque diem veniens age, Lucifer,*
almum :

Conjugis indigno Nissæ deceptus amore,
Dum queror, et divos, quanquam nil testibus illis
Profeci, extrema moriens tamen alloquor hora. 20

in their triumphs. Hence Ruæus concludes, that this expression relates to the triumph which Pollio obtained for his victory over the Dalmatians. But it seems more probable that it is a poetical prediction of his victory, which happened to be verified.

Hederam tibi serpere.] The poetical ivy is that sort with golden berries, or *hedera baccis aureis*. There is a very great poetical delicacy in this verse. The ivy is well known to be an humble, creeping plant. Therefore, when he entreats his patron to permit this ivy to creep among his victorious bays, he desires him to condescend to accept of these verses in the midst of his victories.

Frigida vix cælo, &c.] The poet now begins the subject of his eclogue, and represents the despairing lover Damon as having sat up all night, and beginning his complaints with the first appearance of the morning.

Incumbens tereti olivæ.] Some imagine the poet to mean, that Damon is leaning on a stick made of the olive-tree; but this image is very low: surely he describes him leaning against the tree itself. Any thing round,

as a pillar, or the body of a tree, is called *teres*. La Cerda observes a great beauty in the variety of plants with which Virgil distinguishes his pastoral scenes. In the first eclogue, Tityrus is represented lying at ease under a beech: in the second, Corydon vents his complaints, not to the beeches alone, but to the woods and mountains: in the third, Palæmon invites the shepherds to sit down on the soft and verdant grass. In the fifth, Menalcas and Mopsus retire into a cave, overshadowed by a wild vine: and here Damon pours forth his lamentations under the shade of an olive tree.

Nascere, præque diem, &c.] Damon begins with calling upon the dawn to rise, and bring on the day; and opens the subject of his complaint,—the infidelity of Nisa.

Lucifer.] Lucifer is generally understood to mean the planet Venus, when she is seen in the morning, and is the last star that disappears as the day comes on. The poets seem to have imagined, that it was a star which, by its rising, denoted the approach of the morning. It was supposed to be the fa-

Incipe Mænalios mecum, mea tibia, versus.

Mænalus argutumque nemus pinosque loquentes
Semper habet : semper pastorum ille audet amores,
Panaque, qui primus calamos non passus inertes.

Incipe Mænalios mecum, mea tibia, versus. 25

Mopso Nisa datur : quid non speremus amantes ?
Jungentur jam gryphes equis, ævoque sequenti
Cum canibus timidi venient ad pocula damæ.
Mopse, novas incide faces : tibi ducitur uxor.

vourite star of Venus, whence the lover invokes it with propriety.

Confugis.] It is plain, that *confux* does not signify a wife in this place, but only one who had engaged her promise.

Mænalus argutumque nemus, &c.] From the first mention of the Mænalian strains, Damon immediately turns to a celebration of that famous mountain, to which he poetically ascribes a voice and ears.

Mænalus, or in the plural number *Mænala*, is a high mountain of Arcadia, sacred to Pan. It is said to have had its name from Mænalus, the son of Lycaon.

Pinosque loquentes.] Mænalus is said to abound with pines. The mention of vocal groves is frequent amongst the poets.

Panaque, qui primus, &c.] See the notes on ver. 31. and 32. of the second eclogue.

Mopso Nisa datur, &c.] He now explains the full cause of his grief; the nuptials of Nisa with his more happy rival Mopsus, whom he congratulates ironically.

Jungentur jam gryphes equis.] Damon passionately describes

the marriage of Nisa with Mopsus as something monstrous. The griffin is a fabulous monster, said to have the body of a lion, and the head and wings of an eagle: these animals are pretended to live in the most northern parts of Europe, where they dig gold out of the mines, and keep a guard over it.

Timidi . . . damæ.] It is to be observed, that Virgil makes *dama* to be of the masculine gender here, as well as in the third Georgick:

—Timidi damæ, cervique fugaces.

Novas incide faces.] He indignously exhorts Mopsus to make all due preparations for celebrating his nuptials. The bride used to be led home by night, with lighted torches before her. These torches were pieces of pine, or other unctuous wood, which were cut to a point, that they might the more easily be inflamed.

Tibi ducitur uxor.] This part of the ceremony, of leading the bride home to her husband's house, seems to have been accounted so essential a part of

Sparge, marite, nuces : tibi deserit Hesperus ~~Œtam~~. 30

Incipe Mænaliis mecum, mea tibia, versus.

O digno conjuncta viro, dum despicias omnes,

Dumque tibi est odio mea fistula, dumque capellæ,

Hirsutumque supercilium, proluxaque barba :

Nec curare deum credis mortalia quenquam. 35

Incipe Mænaliis mecum, mea tibia, versus.

Sepibus in nostris parvam te roscida mala,

Dux ego vester eram, vidi cum matre legentem :

Alter ab undecimo tum me jam ceperat annus :

the nuptial ceremony, that *ducere uxorem* is commonly used for to marry.

Marite, nuces.] — *Nuces* signify *walnuts*, and had a mystical signification in the nuptial ceremonies. Some are of opinion, that the bridegroom, by throwing nuts among the boys to scramble for them, signified that he himself now left children's play ; whence *nuces relinquere* became a proverbial expression.

Tibi deserit Hesperus Œtam.] *Œta* is a high mountain of Thesaly.

O digno conjuncta, &c.] He commends the choice of Nisa ironically, and accuses her of infidelity.

Hirsutumque supercilium, &c.] Thus the Cyclops in Theocritus, tells Galatea that she does not love him, because he has a great shaggy eyebrow, that extends from ear to ear.

Sepibus in nostris, &c.] The shepherd now recalls the time, the place, and the manner of his first falling in love with her, when he was very young.—The

reader cannot but observe the elegant and natural pastoral simplicity of this paragraph. The age of the young shepherd, his being but just able to reach the boughs of the apple trees, his officiousness in helping the girl and her mother to gather them, and his falling in love with her at the same time, are circumstances so well chosen, and expressed so naturally, that we may look upon this passage as one of those numerous, easy, and delicate touches, that distinguish the hand of Virgil.

Matre.] Servius says, that the pronoun being omitted, it may signify either the shepherd's or the girl's mother. It is most probable that it was the girl's mother, because he could have no occasion to shew his own mother the way about their own grounds.

Alter ab undecimo.] Servius understands it to mean the thirteenth, "Id est, tertius decimus : alter enim de duobus decimus." Joseph Scaliger and La Cérda are of the same opinion. Ruæus says it is the twelfth, the

Jam fragiles poteram a terra contingere ramos. 40

Ut vidi, ~~ut~~ perii, ut me malus abstulit error !

Incipe Mænalios mecum, mea tibia, versus.

Nunc scio quid sit amor. Duris in cotibus illum

Aut Tmarus, aut Rhodope, aut extremi Garamantes,

Nec generis nostri puerum, nec sanguinis edunt. 45

Incipe Mænalios mecum, mea tibia, versus.

Sævus amor docuit natorum sanguine matrem

Commaculare manus : crudelis tu quoque, mater :

Crudelis mater magis, an puer improbus ille ?

next year to the eleventh ; as *alter ab illo* does not signify the *third* after him, but the *second* to him. I have translated it *thirteenth*, because that age seems to make the shepherd full as young as he could easily be supposed to be when he fell in love.

Nunc scio, &c.] Damon having mentioned the first beginning of his love, turns his song to the cruel temper of the god of that passion.

Extremi Garamantes.] The Garamantes were a savage people of Africa, about the torrid zone ; so that they were thought to live as far to the southward as the earth is habitable. Hence they are called *extremi*, as Thule, or Shetland, is called *ultima*.

Sævus amor docuit, &c.] From the mention of the cruelty of love, he passes to a notorious instance of the cruel effects of that passion. It taught Medea, he says, to murder her own children : and then he makes a question, whether Medea or Cupid is the more cruel.

When Jason, with his com-

panions the Argonauts, was come to Colchis for the golden fleece, Medea, daughter of the king of that country, fell in love with him, instructed him how to surmount the difficulties that were in his way, and when he obtained the prize, went with him into Greece, where she had children by him. But when Jason afterwards married another wife, Medea, being enraged, murdered the children which she had by Jason.—The poet could not have chosen a stronger instance of the cruel effects of this passion out of all the poetical fables. This unhappy princess falls in love with a stranger, and to his interest sacrifices her father, friends, and country : she quits her native soil, is married to him, bears him children, and at last, being moved by jealousy, murders even those harmless infants.

Crudeles tu quoque, mater.] Burman thinks that Venus, the mother of Cupid, is meant in this place ; but surely it can be no other than Medea. The shepherd accuses Cupid, the

Improbis ille puer, crudelis tu quoque, mater. 50

Incipe Mænalios mecum, mea tibia, versus.

Nunc et oves ultro fugiat lupus ; aurea duræ

Mala ferant quercus ; narcisso floreat alnus ;

Pinguia corticibus sudent electra myricæ ;

Certent et cynis ululæ : sit Tityrus Orpheus : 55

Orpheus in sylvis, inter delphinas Arion.

Incipe Mænalios mecum, mea tibia, versus.

god of love, of cruelty, for having incited a mother to destroy her own children : he says this was cruelty in the mother ; and then makes a question, whether this was greater wickedness in Cupid, or greater cruelty in the mother ; and concludes, that the crime was equal : Cupid is wicked in having inspired such a passion ; and the mother is cruel in having put such a wickedness in execution.

Nunc et oves, &c.] The shepherd now returns to the absurdity of this match of Nisa with Mopsus, and declares that nothing can seem strange after this unequal match.

Cynis.] The ancients imagined, that the swans sung sweetly, especially at the time of their death ; but it seems to have been a vulgar error.

Inter delphinas Arion.] Arion, according to Herodotus, was of Methymna ; was the chief musician of his time, the inventor of Dithyrambics, gave them their name, and taught them at Corinth. According to that ancient historian, when Arion had lived a considerable time with Periander, king of Corinth, he had a mind to travel to Italy and Sicily ; where, having ac-

quired much wealth, he was desirous of returning to Corinth. He hired a Corinthian vessel at Tarentum, having a great confidence in those people. But he was deceived in his good opinion of them : for they conspired to rob him, and throw him overboard. In vain did the sweet musician entreat them to spare his life, and take his money : they were deaf to his prayers, and only gave him his choice either of killing himself, or jumping into the sea. He chose the latter ; and then desired leave to put on his best clothes, and to give them one tune on his harp before he died. This they assented to, being willing to hear the best musician in the world perform before them.—When the song was ended, he leaped into the sea, with all his ornaments, and was taken up by a dolphin : which they did not perceive, and pursued their voyage to Corinth. But the dolphin carried Arion safe on his back to Tænarus, from which place he travelled by land to Corinth, and there related his adventure. Periander, not believing it, sent him to prison, and enquired for the accused mariners. When they were

Omnia vel medium fiant mare: vivite sylvæ.

Præceps aerii specula de montis in undas

Deferar: extremum hoc munus morientis habeto. 60

Desine Mænaliös, jam desine, tibia, versus.

Hæc Damon: vos, quæ responderit Alpheisibæus,

Dicite, Pierides: non omnia possumus omnes.

ALP. Effer aquam, et molli cinge hæc altaria vitta:

brought before the king, and questioned concerning Arion, they affirmed that they had left him at Tarentum, living in great plenty. Then Periander caused him to be produced in the very garments in which he had leaped into the sea; with which they were so confounded, that they could not deny the fact.—This story, says Herodotus, is related both by the Corinthians and the Lesbians; and is farther confirmed by a brazen statue of a man riding on a dolphin; which he affirms was to be seen in his time at Tænarus.

Omnia vel medium, &c.] Damon at last resolves to take leave of the world, and to drown himself.

Medium fiant mare.] The shepherd does not really wish for a universal confusion of all things: he means, that as he is going to take leave of the world, the earth is no longer any thing to him.

Vivite.] That is, *valetè*, a word used in taking leave.

Præceps aerii, &c.] It is thought that Virgil here alludes to the famous rock in Leucadia, from which those who leaped into the sea were cured of their love.

Extremum hoc munus morien-

tis habeto.] Take this last gift of a dying person, that is, my death shall be the last agreeable present to you. He means, that Nisa will rejoice at his death.

Hæc Damon, &c.] The poet having recited these fine verses of Damon, declares that he is unable to proceed any farther by his own strength; and calls upon the Muses to relate the answer of Alpheisibæus.

Effer aquam, &c.] Alpheisibæus assumes the person of a sorceress, who is performing a magical sacrifice, in order to bring her husband home, and regain his love, which she had lost.

These words of the sorceress are addressed to her assistant, whose name we afterwards find to be Amaryllis. Some of the commentators would fain read *offer* instead of *effer*. But La Cerda has shewn that they used hot water in their magical rites. Therefore we may understand, that the water was heated in the house, and that the sorceress calls upon Amaryllis to bring it out.

Molli vitta.] The fillet is called soft, because it is made of wool. See the notes on ver. 487. of the third Georgick.

Verbenasque adole pingues, et mascula thura, 65

Conjugis ut magicis sanos avertere sacris

Experiar sensus : nihil hic nisi carmina desunt.

Ducite ab urbe domum, mea carmina, ducite Daphnim.

Carmina vel cælo possunt deducere lunam :

Carminibus Circe socios mutavit Ulyssæi : 70

Frigidus in pratis cantando rumpitur anguis.

Ducite ab urbe domum, mea carmina, ducite Daphnim.

Terna tibi hæc primum triplici diversa colore

Licia circumdo, terque hæc altaria circum

Effigiem duco. Numero deus impare gaudet. 75

Ducite ab urbe domum, mea carmina, ducite Daphnim.

Necte tribus nodis ternos, Amarylli, colores :

Necte, Amarylli, modo : et Veneris, dic, vincula necto.

Ducite ab urbe domum, mea carmina, ducite Daphnim.

Verbenas.] See the note on ver. 131. of the fourth Georgick.

Mascula thura.] The ancients called the best sort of frankincense *male*.

Carmina.] These verses are a particular form of words used in these superstitious ceremonies. From *carmen*, our word *charm* is derived. The verse or charm here intended seems to be the next line, which is often repeated as the burthen of the song.

Carmina vel cælo, &c.] In this paragraph are enumerated the various powers of these superstitious verses or charms.—That the moon could be brought down by magic, was a common opinion, not only of the poets, but of the philosophers also.—The Thessalians were thought

to be possessed of this art more than any other people.

Circe.] An enchantress, who turned the companions of Ulysses into swine.

Cantando.] Hence are derived our words *inchant* and *incantation*.

Terna tibi hæc, &c.] She proceeds in her magical superstitions, making use of the number three, which was thought to be sacred.

Numero deus impare gaudet.] The number three was thought the most perfect of all numbers, having regard to the beginning, middle, and end. The deity here mentioned is probably Hecate, who presided over magical rites, and had three faces.

Necte tribus nodis, &c.] The same superstition is continued.

Limus ut hic durescit, et hæc ut cera liquescit 80
 Uno eodèmq̃ue igni; sic nostro Daphnis amore.
 Sparge molam, et fragiles incende bitumine lauros.
 Daphnis me malus urit, ego hanc in Daphnaide laurum.
 Ducite ab urbe domum, mea carmina, ducite Daphnim.
 Talis amor Daphnim, qualis, cum fessa juvenum 85
 Per nemora atque altos quærendo bucula lucos,
 Propter aquæ rivum viridi procumbit in ulva
 Perdita, nec seræ meminit decedere nocti:
 Talis amor teneat, nec sit mihi cura mæderi.
 Ducite ab urbe domum, mea carmina, ducite Daphnim.
 Has olim exuvias mihi perfidus ille reliquit, 91
 Pignora cara sui, quæ nunc ego limine in ipso,

Limus ut hic, &c.] The sorceress proceeds to the famous piece of witchcraft, the making of images, which are said to consume the person for whom they are made, as the images themselves are consumed; and adds some other ceremonies.

Sparge molam, &c.] "The *mola* was made of meal, salted, parched, and kneaded, *molita*, whence it was called *mola*, and victims were said to be *immolated*, because the foreheads of the victims, and the hearths, and the knives, had this cake crumbled upon them. Therefore this cake is crumbled upon the image of Daphnis, as upon the victim of this great sacrifice." *Rucæus*.

Fragiles incende bitumine lauros.] The bays were burnt also, in order to consume the flesh of the person on whose account these magical rites were performed.

Fragiles, in this place, does not signify *brittle*, but *crackling*; for the bay is not known to crackle remarkably in the fire.—The use of the *bitumen* seems to have been the same with that of brimstone with us, in the making of matches. The twigs of bay were dipped into it, to make them kindle more readily. The bay was thought to express, by its crackling noise, a detestation of fire.

Talis amor Daphnim, &c.] She now wishes that Daphnis may be urged by the most violent love, and that she may have no regard for his pains.

Bucula.] It is a diminutive of *bos*.

Has olim exuvias, &c.] The sorceress proceeds to a new sort of incantation; the burying of the clothes of Daphnis under the threshold, to make him return to her.

Terra, tibi mando : debent hæc pignora Daphnim.

Ducite ab urbe domum, mea carmina, ducite Daphnim.

Has herbas, atque hæc Ponto mihi lecta venena 95

Ipse dedit Mœris : nascuntur plurima Ponto.

His ego sæpe lupum fieri, et se condere sylvis

Mœrin, sæpe animas imis excire sepulchris,

Atque satas alio vidi traducere messes.

Ducite ab urbe domum, mea carmina, ducite Daphnim.

Fer cineres, Amarylli, foras : rivoque fluenti, 101

Transque caput jace : ne respexeris. His ego Daphnim

Aggrediar, nihil ille deos, nil carmina curat.

Ducite ab urbe domum, mea carmina, ducite Daphnim.

Debent hæc pignora Daphnim.] Some such word as *reducere* is thought to be here understood.

Has herbas, &c.] In this paragraph she extols the power of the magical herbs and drugs which she has procured.

Ponto.] "A country of Asia Minor, bounded on the north by the Euxine or Black sea, on the east by Colchis. Both these countries are fruitful in poisons. Mithridates, who used to eat poison, reigned in Pontus : and the famous sorceress Medea was born in Colchis." *Rucus.*—This country, however, was rather famous for drugs of extraordinary efficacy ; for that is the true signification of *venena* in this place. See the note on *virosaque Pontus castorea*, ver. 58. of the first Georgick.

Fer cineres, &c.] The sorceress, not having had success in the former incantations, seems now to proceed to her most powerful piece of witchcraft,—the throwing of the ashes of the

sacrifice into the river, with an exact and particular ceremony.

Various substances had been already burnt to ashes in this magical sacrifice : vervain, frankincense, bays, &c. The sorceress therefore bids her assistant bring out these compounded ashes, and throw them into running water : she is to turn her back to the river, and to throw them over her head. This was a ceremony frequently performed by the ancients in their sacrifices. Servius says, that the ashes were thrown in this manner, that the gods might receive them without shewing themselves, which they did not use to do, except on extraordinary occasions.

Nihil ille deos, &c.] She seems, by this expression, to find that hitherto there has not appeared any sign of good success in her incantation ; and to depend more upon this scattering of the ashes, than upon any thing that was done before.

Aspice : corripuit tremulis altaria flammis 105
 Sponte sua, dum ferre moror, cinis ipse : bonum sit !
 Nescio quid certe est : et Hylax in limine latrat.
 Credimus ? an, qui amant, ipsi sibi somnia fingunt ?
 Parcite, ab urbe venit, jam parcite, carmina, Daphnis.

Aspice : corripuit, &c.] The sorceress at last perceives some omens of success : the embers kindle of their own accord, and the dog barks ; wherefore she puts an end to her incantation.

Corripuit tremulis altaria, &c.] The sudden blazing of the fire amongst the embers was accounted a lucky omen by the ancients. Plutarch relates an accident of this sort, when the ladies were

offering sacrifice at the time of Catiline's conspiracy. The vestal virgins congratulated Terentia, the wife of Cicero, on the omen ; and directed her to encourage her husband to proceed in his care for the commonwealth.

Hylax in limine latrat.] The barking of the dog here is a sign that he perceives his master coming home.

P. VIRGILII MARONIS
BUCOLICORUM

ECLOGA NONA.

MÆRIS.

LYCIDAS, MÆRIS.

Lyc. QUO te, Mæri, pedes? an, quo via ducit, in urbem?

Mæ. O Lycida, vivi pervenimus, advena nostri,

Quo te, Mæri, pedes, &c.] This eclogue is a dialogue between two shepherds, Lycidas and Mæris, who are supposed to meet on the road to Mantua, and discourse concerning the violence of the soldiers, to whom the neighbouring lands had been given.

Mæri.] Servius tells us, that Mæris is the person who had the care of Virgil's farm, *precursor*; and that one Arrius a centurion had refused to admit Virgil into a quiet possession of his lands, and was near killing him, upon which the poet returned to Rome, requiring his domestics in the mean time to

carry matters as fair with Arrius as possible. This story is generally assented to by the commentators. But Catrou finds here a confirmation of his former system, mentioned in the notes on the first eclogue: and contends, that Mæris in this place is Virgil's father. Without doubt *ducunt* must here be understood; as if he had said, "Quo te pedes *ducunt*? an in urbem, quo via ducit?"

Vivi pervenimus.] Servius understands these words to mean, that Mæris had lived long; that he was old when this misfortune happened. Hence Catrou infers, that he must needs be the

Quod nunquam veriti sumus, ut possessor agelli
 Diceret : Hæc mea sunt ; veteres migrate coloni.
 Nunc victi, tristes, quoniam fors omnia versat, 5
 Hos illi, quod nec bene vertat, mittimus hœdos.

LYC. Certe equidem audieram, qua se subducere colles
 Incipiunt, mollique jugum demittere clivo,
 Usque ad aquam, et veteris jam fracta cacumina fagi,
 Omnia carminibus vestrum servasse Menalcan. 10

MÆ. Audieras, et fama fuit : sed carmina tantum
 Nostra valent, Lycida, tela inter Martia, quantum
 Chaonias dicunt, aquila veniente, columbas.
 Quod nisi me quacumque novas incidere lites

old father of Virgil. But surely they rather mean that Mœris laments, not that he has lived so many years, but that it is a wonder he should be alive in the midst of such violence and outrage.

Certe equidem audieram, &c.] Lycidas expresses his surprise at what Mœris tells him ; because he had heard, that his master Menalcas had saved his estate by his poetry. Mœris answers, that there was such a report indeed : but poetry is found not to avail any thing in these times of rapine and violence. It is the general opinion, that Virgil describes the situation of his own estate, which extended from the hills to the river Mincius. The old beech-tree seems to be a circumstance too particular, to belong to a general or feigned description. In the first eclogue, he describes the lands of Tityrus, as being partly rocky and partly marshy : which agrees very well with what is said here. In the

third Georgick he mentions his own estate, as lying on the banks of the Mincius. See the note on *tua rura*, ver. 47. of the first eclogue.

Mollique jugum demittere clivo.] See the note on *mollis clivo*, ver. 293. of the third Georgick.

Omnia carminibus, &c.] The Daphnis was probably the poem, which had recommended Virgil to the favour of Augustus.

Audieras, et fama fuit, &c.] This passage seems to confirm what the old grammarians have related ; that Virgil was refused entrance into his farm, after he had obtained the grant from Augustus.

Chaonias columbas.] There were famous pigeons in the Dodonean grove, that uttered oracular responses. Dodona was in Epirus, which was anciently called Chaonia. Virgil therefore uses *Chaonian pigeons* poetically, for pigeons in general.

Ante sinistra cava monuisset ab ilice cornix, 15

Nec tuus hic Mœris, nec viveret ipse Menalcas.

Lyc. Heu, cadit in quemquam tantum scelus ! heu, tua
nobis

Pene simul tecum solatia rapta, Menalca !

Quis caneret nymphas ? quis humum florentibus herbis

Spargeret ? aut viridi fontes induceret umbra ? 20

Vel quæ sublegi tacitus tibi carmina nuper,

Cum te ad delicias ferres Amaryllida nostras ?

Tityre, dum redeo, brevis est via, pasce capellas :

Et potum pastas age, Tityre, et inter agendum

Occursare capro, cornu ferit ille, caveto. 25

Sinistra . . . cornix.] There is much dispute among the critics, whether this crow on the left-hand is to be accounted a good or a bad omen. But this difference may easily be reconciled, by admitting that the omen is lucky in one sense, and unlucky in another. That the crow foreboded mischief, no less than the death of Menalcas and Mœris, must be allowed : in that sense therefore it was *unlucky*. But as this omen served to warn them of the danger, and thereby to cause them to escape it, it may be said to be *lucky* in this sense. It was not Virgil's intent however, by this expression, to affirm that the crow was either lucky or unlucky : but that the augury was certain. Thus much we are told by Cicero, that a raven on the right-hand, and a crow on the left, made an augury certain.

Nec tuus, &c.] This line very much confirms the story of Virgil's life being in danger

from the fury of the intruder into his estate. Mœris plainly declares, that his own life and that of Menalcas too were near being lost, if they had not prudently avoided the impending danger.

Heu, cadit in quemquam, &c.] Lycidas expresses his astonishment and concern for this attempt on the life of Menalcas, whom he represents as the only pastoral poet. Then both he and Mœris take occasion to rehearse some fragments of poems, written by Menalcas. If Virgil speaks of himself here, under the feigned name of Menalcas, which is highly probable ; it cannot but be observed, that he does it with great modesty. For though he mentions his death as a loss ; yet it is the loss only of a country poet, of one who had not attempted to rise to the greater sorts of poetry, being the first Roman, who had condescended to write pastorals.

Tityre, dum redeo, &c.] In

MÆ. Immo hæc, quæ Varo, necdum perfecta canebat.
 Vare, tuum nomen superet modo Mantua nobis,
 Mantua, vae miseræ nimium vicina Cremonæ !
 Cantantes sublime ferent ad sidera cycni.

LYC. Sic tua Cyrneas fugiant examina taxos ; 30

this eclogue, Virgil takes occasion to introduce several little pieces, as fragments of his other writings. This before us is a translation of a passage in Theocritus ; whereby he seems to intimate, that he was engaged in translating the *Idyllia* of that poet.

Immo hæc, quæ Varo, &c.] The poet artfully introduces three verses addressed to Varus, which Mœris relates, as part of a poem not yet finished, and gives them the preference to the three verses translated from Theocritus.

Mantua, vae miseræ, &c.] "According to ancient custom, the generals used to order the lands to be measured out into acres ; that an equal division might be made among the soldiers, to whom the lands were allotted. But if the land did not prove sufficient to reward the soldiers, the neighbouring lands were added to supply the deficiency. The famous division to which our poet is generally supposed to allude, is that which was made after the battle of Philippi, and occasioned very great disorders in Italy.

Cantantes sublime ferent, &c.] It was a common opinion of the ancients, that swans used to sing, especially before their death.

Sic tua Cyrneas, &c.] Lyci-

das, being pleased with these verses of Mœris, desires him to favour him with some more ; to which he assents.

Sic.] "A form of obtesting, and wishing well, when we ask any thing of any one : it means, so may your bees avoid the yews, as you shall repeat some verses to me." *Ruæus.*

Cyrneas taxos.] Corsica, an island of the Mediterranean sea, near the continent of Italy, was called *Cyrnus* by the Greeks. Yews are generally accounted poisonous ; but I do not find in any other author, either that Corsica particularly abounded in yews, or that the yews of that island were accounted remarkably poisonous. See the notes on ver. 257. of the second Georgick, and ver. 47. of the fourth. The honey however was infamous. Thus Ovid, being out of humour with an unsuccessful letter that he had sent to his mistress, says the wax was made by a Corsican bee ; but he imputes the ill quality of it, not to yew, but to hemlock. Thus as the Corsican honey was universally allowed to be very bad, the poet was at liberty to ascribe the ill qualities of it to any plant, that was generally accounted noxious : and accordingly he has made choice of the yew, as Ovid has of the hemlock ; both those plants being

Sic cytiso pastæ distendent ubera vaccae.

Incipe, si quid habes : et me fecere poetam

Pierides : sunt et mihi carmina : me quoque dicunt

Vatem pastores, sed non ego credulus illis.

Nam neque adhuc Varo videor nec dicere Cinna 35

Digna, sed argutos inter strepere anser olores.

Mœ. Id quidem ago, et tacitus, Lycida, mecum ipse
voluto,

Si valeam meminisse : neque est ignobile carmen.

Huc ades, O Galatea : quis est nam ludus in undis ?

Hic ver purpureum, varios hic flumina circum 40

Fundit humus flores : hic candida populus antro

Imminet, et lentæ texunt umbracula vites.

Huc ades : insani feriant sine littora fluctus.

infamous for their poisonous effects.

Cytiso.] See the note on ver. 431. of the second Georgick.

Me quoque dicunt vatem, &c.] The reader will observe, that though we usually give the same sense both to *poeta* and *vates*, yet there is a distinction here made between them : for though Lycidas affirms that he is a *poeta* ; yet he dares not presume to think that he is a *vates*. *Vates* seems to be an appellation of greater dignity, and to answer to our *bard* ; one that not only made verses, but was even inspired, and reputed a sacred person.

Id quidem ago.] That is, I am endeavouring to recollect some verses for you.

Huc ades, &c.] We see, in this invitation to Galatea to forsake the sea for the greater pleasures of the land, a most elegant description of the beau-

ties of the earth, in the most delightful season. The rivers are bordered by a great variety of flowers ; a white poplar diffuses its branches over the cave ; and a luxuriant vine assists in forming a shade. The poet judiciously avoids the mention of the clusters, because they are not produced in the spring.

Ver purpureum.] The spring is called purple, because that season produces many bright flowers. Purple is used by the ancients to express any bright colour.

Candida populus.] The *white poplar*, or *abele-tree*, is a tall straight tree, covered with a white bark : the leaves are of a dark green ; but they are white and woolly underneath. When the tree is young, the leaves are round ; but they become more angular, as the tree grows older.

Texunt umbracula vites.] The

LYC. Quid, quæ te pura solum sub nocte canentem
Audieram? numeros memini, si verba tenerem. 45

MÆ. Daphni, quid antiquos signorum suspicis ortus?

poet mentions only the shade of the vines; because the grapes do not appear in the spring.

Quid, quæ, &c.] Lycidas still presses Mœris to oblige him with some more verses. Hence the poet takes occasion to introduce five most elegant lines, which plainly relate to the deification of Julius Cæsar. Mœris has no sooner recited these verses, than he seems to be at a loss; complains of his want of memory; and excuses himself to his friend, for not singing any more.

Pura nocte.] "That is, not dark, not overspread with clouds." *La Cërda.*

Numeros.] The numbers, measure, or tune; Lycidas remembers the tune, but has forgotten the words.

Daphni, quid, &c.] "Virgil seems to have contended even with himself, in this place, for victory. He opposes these five verses to those which went before, *Huc ades, O Galatea, &c.* in which having excelled Theocritus, he now endeavours even to excel himself. In the former, he aimed only at sweetness of expression, as became one who addressed himself to a nymph: but in these he speaks with a gravity becoming one who addresses himself to Cæsar, who was then admitted among the gods. There he describes the delights of the spring—flowers, rivers, shades; such objects only as tend to pleasure: here he

produces the fruits of summer—corn, grapes, and pears; all which are useful to man. In the former were three articles relating to pleasure; as there are, in the latter, as many relating to utility; the corn, the grapes, and the pears. Lastly, as he there begins and ends with Galatea; so here he begins and ends with Daphnis. Who can say, that Virgil speaks to no purpose?" *La Cërda.*

It is observable, that, in this eclogue, Virgil, with great address, recommends himself to the favour of those in power, in order to preserve the lands about Mantua. Poetry was at that time in very high esteem; and the Greek poets were justly thought to excel all others. He therefore endeavours to shew, that if he can meet with encouragement, he shall be able to teach the Romans to surpass all other nations in the arts of peace, as they had already gained the superiority in the arts of war. He begins the contention with Theocritus, translating two favourite passages of that author, and making his translations superior to the originals. Not contented with this, he opposes to each of these translations an equal number of original verses of his own; in which he shews himself capable of exceeding the most beautiful passages of that admired poet. The address to Varus, ver. 27. is elegant and polite, and being

Ecce, Dionæi processit Cæsaris astrum :

Astrum, quo segetes gauderent frugibus, et quo

related as only a fragment of a larger poem, was well calculated to obtain the protection of that favourite of Augustus. But in the passage under consideration he applies himself more directly to Augustus; for he represents the new star, which was by some supposed to be the soul of Julius Cæsar, as having a more benign influence, than all the old constellations put together. Augustus had a good taste for poetry, and consequently could not help being touched with so delicate a compliment.

Daphni.] Daphnis seems to be intended only for a fictitious name of some favourite shepherd.

Antiquos signorum or-tus.] He admonishes Daphnis, that there is no occasion for him to regard the old rules of observing the heavens, with respect to agriculture; because the new star of Cæsar will be alone sufficient.

Dionæi.] Dione was a sea nymph, the daughter of Oceanus and Tethys, and mother of Venus, by Jupiter: Venus was the mother of Æneas, who was the father of Ascanius, or Iulus; from whom the Julian family derived their descent.

Processit.] "There is something very majestic in this word. So eclogue iv.

"Magni procedere menses."

Dr. Trapp.

Cæsaris astrum.] A remarkable star or comet appeared for seven days together, after the

death of Julius Cæsar; which was thought to be a sign, that his soul was received into heaven. Hence Augustus caused his statue in the *forum* to be adorned with the addition of a star. *Astrum* properly signifies a constellation, or number of stars placed in a certain order: the poet uses it in this place for a single star; thereby giving a greater dignity to the star of Cæsar.

Quo segetes gauderent frugibus.] Servius thinks the poet alludes to the month July, which was so called in honour of Julius Cæsar; the grapes and corn being ripe in that month. But this observation is not right; because though the harvest is usually made in July; yet the vintage is not begun till September or October, even in the warmer countries. Virgil has no intention of alluding to any one month: his meaning is, that the new star would have a benign influence over all parts of husbandry.

Segetes and *fruges* are commonly confounded together. But *fruges* have a larger signification; for whatsoever relates to fruit may be comprehended in this word. Therefore *fruges* may be applied to pot-herbs, pulse, vines, apples, or corn. Therefore *segetes gauderent frugibus* means, the corn, which is sown in the fields and not yet reaped, enjoys its fruit. Others, by *segetes* in this place, understand the earth itself.

P. VIRGILII MARONIS
B U C O L I C O R U M

ECLOGA DECIMA.

GALLUS.

EXTREMUM hunc, Arethusa, mihi concede laborem.
Pauca meo Gallo, sed, quæ legat ipsa Lycoris,
Carmina sunt dicenda : neget quis carmina Gallo ?
Sic tibi, cum fluctus subter labere Sicanos,

Extremum hunc, &c.] This is evidently the last of our poet's eclogues, and is a fine imitation of the first Idyllium of Theocritus. The subject of it is an amour of his friend Gallus, whom he represents under the character of a shepherd, complaining of the cruelty of Lycoris, who has deserted him. The poet begins with an invocation of Arethusa to assist him.

Arethusa.] He invokes a Sicilian nymph, because he writes in imitation of Theocritus. Thus he begins the fourth eclogue with invoking the *Sicilian Muses*; and at the beginning of the sixth,

he calls his Bucolicks *Syracusan verses*.

Meo Gallo.] This expression shews that Gallus was an intimate friend of Virgil.

Lycoris.] The commentators agree that Cytheris, an actress of those times, is meant under the fictitious name of Lycoris; and that Gallus himself had celebrated her under the same name in some poems which he had written in her praise.

Cum fluctus subter labere, &c.] Alpheus, a river of Peloponnesus, was in love with the nymph Arethusa, who, flying from his pursuit, was turned by Diana

Doris amara suam non intermisceat undam. 5

Incipe : sollicitos Galli dicamus amores,
Dum tenera attendent simæ virgulta capellæ.
Non canimus surdis : respondent omnia sylvæ.
Quæ nemora, aut qui vos saltus habuere, puellæ
Naiades, indigno cum Gallus amore periret ? 10
Nam neque Parnassi vobis juga, nam neque Pindi
Ulla moram fecere, neque Aonia Aganippe.

into a fountain. She made her escape under the sea to Ortygia, an island adjacent to Sicily, where she rose up : but Alpheus pursuing her by the same way, mixed his waters with hers. The poet here wishes, that in her passage under the Sicilian sea, Doris, or the sea, may not mix the salt waves with her pure waters.

Doris.] The daughter of Oceanus and Tethys. She was married to her brother Nereus, by whom she became mother of the sea nymphs, who, from their father, are called Nereids. Doris is here used for the sea itself. She is called *amara*, because the sea water is bitter.

Incipe : sollicitos, &c.] The poet now proposes the subject of his eclogue,—the love of Gallus.

Non canimus surdis, &c.] He alludes to the proverbs, *surdo narrare fabulam*, and *surdo canere*. If Lycoris will not hearken, yet the song will be repeated by echo in the woods.

Quæ nemora, &c.] The poet turns his discourse to the Naiads, who neglected Gallus in his distress, when even the trees and shrubs, and inanimated

mountains and rocks, condoled with him.

Saltus.] See the note on ver. 471. of the second Georgick.

Indigno.] It signifies *great* or *cruel* : thus our poet has *indignas hyemes* in the second Georgick.

Parnassi.] A mountain of Phocis, sacred to Apollo and the Muses. See the note on ver. 291. of the third Georgick.

Pindi.] "A mountain on the confines of Macedonia, Epirus, and Thessaly ; whence it is equally ascribed to these three regions. Some say that it reaches even to Bœotia and Phocis, in the latter of which it is called Parnassus, as it goes by the name of Helicon in Bœotia, and that it is called also Cithæron. It is certain, that these four mountains, though they are extended to a very great distance, are nevertheless almost contiguous, and are all sacred to the Muses." *Ruæus.*

Aonia Aganippe.] "A fountain of Bœotia, sacred to the Muses, rising in the mountain Helicon, not far from Thebes, and running down to the river Permessus. Aonian, that is, Bœotian, from Aon, the son of

Illum etiam lauri, illum etiam flevire myricæ :

Pinifer illum etiam sola sub rupe jacentem

Mænalus, et gelidi fleverunt saxa Lycæi.

15

Stant et oves circum : nostri nec pœnitet illas :

Neptune. Observe in this place the opening of the vowels *Aonia Aganippe.*" *Ruæus.*

Illum etiam lauri, &c.] This is a strong expression of the poet's astonishment at the neglect which the nymphs shewed of the distress of Gallus. He insinuates a surprise that the nymphs who inhabited the hills and fountains sacred to Apollo and the Muses, should slight so excellent a poet, when even the woods and rocks lamented his misfortunes. Theocritus speaks of the brute beasts mourning for Daphnis : but Virgil extends the grief for Gallus to the trees, and even to the inanimated stones.

Lauri.] See the note on ver. 306. of the first Georgick.

Myricæ.] La Cerda has observed, that the tamarisk, as well as the bay, was sacred to Apollo.

Mænalus.] See the note on ver. 22. of the eighth eclogue.

Lycæi.] See the note on ver. 2. of the third Georgick.

The reader will observe the great propriety of these verses. Gallus is lamented by the bays and tamarisks, two trees sacred to Apollo, the god of verse; and by Mænalus and Lycæus, two mountains of Arcadia, sacred to Pan, the god of shepherds, and inventor of the rural pipe. Some have injudiciously censured Virgil, for descending to speak of hills and rocks, after he had

mentioned trees. It is true, that trees are above stones, in the scale of nature : but, however, it is very evident that the poet does not fall, but rise in his expression. Trees are allowed by the philosophers to have a sort of life, which is called vegetative ; but stones are said to be inanimated. It is therefore more marvellous to ascribe sense to stones than to trees. Not only the bays and tamarisks mourn for Gallus; but even the woody mountain Mænalus ; and not only that woody mountain, but even the bleak rocks of Lycæus. Thus the greatest wonder is plainly reserved for the last.

Stant et oves, &c.] Virgil now represents Gallus as a shepherd, and makes an apology to that eminent person, for describing him under that character.

There seems to be some difficulty in understanding the true meaning of this passage. I believe the scholiast on Horace, as he is quoted by Burman, is in the right ; and that we are to understand *nostri nec pœnitet illas* to be an hypallage for *nos non pœnitet illarum*, a figure which most of the critics allow to be used on other occasions. The sense will then be clear and significant. Virgil intends to celebrate the passion of Gallus for Lycoris, in imitation of a beautiful Idyllium of Theocritus on the passion of Daphnis. Ac-

Nec te pœniteat pecoris, divine poeta.
 Et formosus oves ad flumina pavit Adonis.
 Venit et upilio, tardi venere bubulci :
 Uvidus hiberna venit de glande Menalcas. 20
 Omnes, unde amor iste, rogant, tibi ? Venit Apollo :
 Galle, quid insanis ? inquit : tua cura, Lycoris,
 Perque nives alium, perque horrida castra secuta est.
 Venit et agresti capitis Sylvanus honore,
 Florentes ferulas et grandia lilia quassans. 25

cordingly he places him in Arcadia, reproaches the nymphs of the poetical fountains, for having neglected the protection of this famous poet, and represents the trees and rocks of Arcadia as condoling him. He then describes him as a shepherd, surrounded by his sheep, and immediately makes an apostrophe to his friend, with an excuse for having represented him under so low a character, by which, perhaps, he may mean a writer of pastorals. We have seen already, in the sixth eclogue, that all the Roman poets before Virgil thought it beneath them to write pastorals; and he there speaks of it as a condescension in himself to engage in that subject.

Et formosus oves, &c.] Adonis was the son of Cynaras, king of Cyprus, by his own daughter Myrrha. He was the great favourite of Venus, and has been abundantly celebrated by the Greek poets. Bion calls him the Assyrian husband of Venus, and some say he was king of Assyria.

Venit et upilio, &c.] The poet now adds, that the shepherds,

and even some deities, came to visit Gallus in his affliction.

Venit Apollo.] Apollo is the first of the deities, who comes to Gallus, because he is the god of poetry.

Florentes ferulas.] The *ferula* or *fennel giant* is a large plant, growing to the height of six or eight feet, with leaves cut into small segments like those of fennel, but larger. The stalk is thick, and full of a fungous pith; whence it is used by old and weak persons to support them, on account of its lightness. The pith is even at this time used in Sicily, as tinder is by us, to catch fire; whence the poets feigned, that Prometheus stole the celestial fire, and brought it to earth in a hollow *ferula*. The flowers are yellow, and grow in large umbells, like those of fennel. *Ferula* is by some derived *a ferendo*, because it bears or supports old men; by others, *a feriendo*, because it was used by the ancient schoolmasters to strike their scholars on the hand. Hence the modern instrument, which is used for the same purpose; though very different from the ancient *ferula*, and capable

Pan deus Arcadiæ venit, quem vidimus ipsi
 Sanguineis ebuli baccis minioque rubentem.
 Ecquis erit modus? inquit: amor non talia curat.
 Nec lachrymis crudelis amor, nec gramina rivis,
 Nec cytiso saturantur apes, nec fronde capellæ. 30

Tristis at ille: tamen cantabitis, Arcades, inquit,
 Montibus hæc vestris: soli cantare periti
 Arcades: O mihi tum quam molliter ossa quiescant,

of giving much greater pain, is called by the same name. A willow stick would bear a much nearer resemblance.

Pan deus Arcadiæ.] See the notes on ver. 31. of the second eclogue, and ver. 58. of the fourth.

Sanguineis ebuli baccis.] The *ebulas*, dwarf-elder, wall-wort, or dane-wort, is a sort of elder, and very like the common elder-tree, but differs from it essentially in being really an herb. It commonly grows to the height of about a yard. The juice of the berries is of a red purple colour. It has obtained the name of dane-wort among us, because it is fabled to have sprung from the blood of the Danes, when those people were massacred in England. It is found chiefly in church-yards. See the note on ver. 22. of the sixth eclogue.

Minio.] *Minium* is the native cinnabar, or ore, out of which quicksilver is drawn. *Minium* is now commonly used to signify red lead: but we learn from Pliny, that the *minium* of the Romans was the *milto* or *cinnabari* of the Greeks. This was the vermilion of the ancients, with which they used to paint

the images of their gods, and the bodies of their triumphant generals. According to Pliny, Verrius proved, from several authors of unquestionable authority, that the face even of Jupiter himself was anciently painted with *minium*, and that Camillus was painted with it when he triumphed. He affirmed also, that it was added to the ointments used at the triumphal suppers, even in his time; and that the censors took particular care to have the image of Jupiter *miniated*. Pliny owns himself ignorant of the cause of this custom; but he says, it is certain that at the time when he lived, the Ethiopians had it in great request, that their nobles were coloured all over with it, and that it was the colour commonly used for the images of their gods.

Cytiso.] See the note on ver. 431. of the second Georgick.

Tristis at ille: tamen, &c.] Gallus turns his discourse to the Arcadian shepherds; expresses his desire of being recorded by them; and wishes that he himself had been in no higher station than they.

Soli cantare periti Arcades.] "Polybius, lib. iv. speaks at

Vestra meos olim si fistula dicat amores !

Atque utinam ex vobis unus, vestrique fuissem 35

Aut custos gregis, aut maturæ vinitor uvæ !

Certe sive mihi Phyllis, sive esset Amyntas,

Seu quicumque furor : quid tum, si fuscus Amyntas ?

Et nigræ violæ sunt, et vaccinia nigra :

large concerning the delight of the Arcadians in music ; for he says, that science is useful to all men, but even necessary to the Arcadians, who are accustomed to great hardships. For as their country is rough, their seasons inclement, and their pastoral way of life hard : they have this only way of rendering nature mild and tractable.— Therefore they train up their children from their very infancy till they are thirty years of age, in singing hymns in honour of gods and heroes. It is no disgrace among them to be unacquainted with other sciences ; but to be ignorant of music is a great reproach : from these manners of the Arcadians arose the fiction of the poets, that Pan, the god of the Arcadians, invented the pipe, and was in love with the nymph Echo. For Arcadia being mountainous and full of woods, abounds with echoes : whence not only the inhabitants of that country, but also the mountains, woods, and trees, are said to sing." *La Cerda.*

Atque utinam ex vobis, &c.] The poet takes several occasions to let the reader know, that though he had represented his friend Gallus as a shepherd in this eclogue, yet he was a per-

son of a superior character. He at first made an apology for the liberty he had taken with him ; now he makes him wish that he had been in the humble station of an Arcadian shepherd ; whence it appears that he was a person of a much higher rank ; and a few lines afterwards, we find he was really a man of war. This conduct was necessary, as the poet chose to describe Gallus under his true name. Had he made use of a fictitious name, he would have been at liberty to preserve the pastoral character entire through the whole eclogue.

Vinitor.] Some understand this to mean a pruner ; but surely that cannot be the sense here, for the ripe clusters are not pruned.

Certe sive mihi, &c.] If Gallus had been so happy as to have been born an humble Arcadian shepherd, he had never known the false, though beautiful Lycoris. He might easily have obtained some rural beauty unpractised in the deceitful arts of more polite nations ; who, though less fair, might not, however, have been void of charms ; as flowers of the darkest colours are not always contemptible.

Mecum inter salices lenta sub vite jaceret : 40

Serta mihi Phyllis legeret, cantaret Amyntas.

Hic gelidi fontes, hic mollia prata, Lycori :

Hic nemus, hic ipso tecum consumerer ævo.

Nunc insanus amor duri me Martis in armis

Tela inter media atque adversos detinet hostes. 45

Tu procul a patria ; nec sit mihi credere ; tantum

Alpinas, ah dura, nives, et frigora Rheni

Me sine sola vides. Ah te ne frigora lædant !

Ah tibi ne teneras glacies secet aspera plantas !

Ibo, et Chalcidico quæ sunt mihi condita versu 50

Hic gelidi fontes, &c.] Gallus now tells Lycoris, in the most passionate manner, how happy they might both have been in the quiet enjoyment of a pastoral life ; whereas her cruelty has driven him into the dangers of war, and exposed herself to unnecessary fatigues.

Ipsa ævo.] Burman explains these words to mean old age. Thus the sense will be this ; If you had not been cruel, I should not have died of this tormenting passion in the flower of my youth ; but should have decayed gradually, as age came on, in the enjoyment of your company.

Nunc insanus amor, &c.]—“ The sense is this ; Here, if you liked it, we might both live quiet and secure ; now, because of your cruelty, we are both miserable : for my passion drives me, through despair, to expose myself to the dangers of war, because I am despised by you : and your love of another carries you through dangerous roads, in severe weather, into a frozen climate.” *Rueus.*

Duri me Martis in armis, &c.] “ Gallus ascribes that to his passion and despair, which he did out of duty or ambition.”—*Catrou.*

Alpinas . . . nives.] The Alps are very high mountains, which divide Gaul from Italy, and are covered with perpetual snow.

Frigora Rheni.] The Rhine is a great river, which divides Gaul from Germany. Gallus, therefore, is grieved that Lycoris should have such an aversion from him, as to leave a more warm and pleasant country, to follow another over the inhospitable mountains covered with snow into a cold climate, and that even in the winter season.

Ibo, et Chalcidico, &c.] In this paragraph, Gallus expresses the various resolutions, which are hastily taken up, and as hastily laid down again, by persons in love. He resolves to amuse himself with poetry : then he will make his habitation in the woods, and carve his pas-

Carmina, pastoris Siculi modulabor avena.
 Certum est in sylvis, inter spelæa ferarum,
 Malle pati, tenerisque meos incidere amores
 Arboribus : crescent illæ, crescetis, amores.
 Interea mixtis lustrabo Mænala nymphis, 55
 Aut acres venabor apros ; non me ulla vetabunt
 Frigora Parthenios canibus circumdare saltus.
 Jam mihi per rupes videor lucosque sonantes
 Ire : libet Partho torquere Cydonia cornu
 Spicula : tanquam hæc sint nostri medicina furoris, 60
 Aut deus ille malis hominum mitescere discat.
 Jam neque Hamadryades rursum, nec carmina nobis

sion on the barks of trees : then he will divert himself with hunting, in the imagination of which exercise he seems to indulge himself largely : then he recollects, that none of these diversions are sufficient to cure his passion : at last concludes, that love is invincible, and that he must submit to that powerful deity.

Chalcidico . . . versu.] Chalcis is a city of the island Eubœa, the native place of Euphorion, whose works Gallus is said to have translated into Latin.

Pastoris Siculi.] Theocritus, the famous Sicilian, who wrote pastorals. We may conclude, from this passage, that Gallus took the subject of his pastorals from Euphorion, and that he imitated the style of Theocritus.

Tenerisque meos, &c.] This fancy of cutting letters on the barks of trees, has always obtained among lovers.

Crescent illæ, &c.] There is something very pretty in this

thought of inscribing his passion on the bark of a young tree ; that as the tree grows, his love may increase.

Mænala.] See the note on ver. 22. of the eighth eclogue.

Acres . . . apros.] The wild boar is a very fierce and dangerous animal.

Parthenios.] Parthenius is a mountain of Arcadia, so called, according to Servius, from the virgins who used to hunt there.

Partho torquere Cydonia cornu spicula.] The Parthians and Cretans were famous archers ; and Cydon is a city of Crete. Bows were frequently made of the horns of beasts.

Aut deus ille malis, &c.] Complaints of the cruelty of the god of love are frequent among the poets.

Jam neque Hamadryades, &c.] Gallus, having amused himself with the thoughts of diverting his passion, and then reflected on the insufficiency of those pastimes, declares that he will

Ipsa placent : ipsæ rursum concedite sylvæ.
 Non illum nostri possunt mutare labores,
 Nec si frigoribus mediis Hebrumque bibamus, 65
 Sithoniasque nives hyemis subeamus aquosæ :
 Nec si, cum moriens alta liber aret in ulmo,
 Æthiopum versemus oves sub sidere Cancrī.
 Omnia vincit amor ; et nos cedamus amori.
 Hæc sat erit, divæ, vestrum cecinisse poetam, 70
 Dum sedet, et gracili fiscellam texit hibisco,
 Pierides : vos hæc facietis maxima Gallo :
 Gallo, cujus amor tantum mihi crescit in horas,
 Quantum vere novo viridis se subjicit alnus.

now give up all expectation of being delighted by the charms either of the country or of poetry.

The Hamadryades are those nymphs which belong to particular trees, and are born and perish together with them.

Hebrum.] "A very great river of Thrace, now called *Marisa*; which anciently rolled over golden sands. It flows into the Ægean sea, and rises from the mountain Rhodope, which is taken by some to be part of Hæmus; and therefore Hebrus is said by them to flow from Hæmus." *Ruæus*.

Sithoniasque nives.] Sithonia is a part of Thrace, a very cold and snowy country.

Æthiopum versemus oves, &c.] Ethiopia is a large region of Africa, within the torrid zone, lying to the south of Egypt, and extending from the tropic of Cancer to the equinoctial line. Virgil, therefore, uses the constellation of Cancer to express

the tropic. The sun enters Cancer on the tenth or eleventh of our June, which is the longest day of the year, and naturally the hottest.

Versemus.] *Verso* signifies to feed, because those who feed sheep, drive them here and there; for the proper sense of *verso* is to drive about.

Hæc sat erit, &c.] We are come now to the conclusion of the work, wherein the poet tells us he has performed enough in this humble way of writing, which he figuratively expresses by weaving baskets: he intreats the Muses to add a dignity to his low verse, that it may become worthy of Gallus, for whom his affection is continually increasing; and at last desires his goats to go home, because they have been fed enough, and the evening approaches.

Gracili.] He uses this epithet to express the meanness of his writing.

Surgamus: solet esse gravis cantantibus umbra: 75

Juniperi gravis umbra, nocent et frugibus umbræ.

Ite domum saturæ, venit Hesperus, ite capellæ.

Juniperi gravis umbra.] This seems to be taken from Lucretius, who observes, that lying on the grass under some trees is unwholesome.

Nocent et frugibus umbræ.] The hurtfulness of shade to the corn is mentioned in the first Georgick, ver. 121.

Ite domum saturæ, &c.] Here

the poet represents himself under the mean character of a goatherd.

Saturæ.] By the goats being sufficiently fed, the poet seems to have a mind to express, that he had spent time enough in the humble employment of writing pastorals.

P. VIRGILII MARONIS

G E O R G I C O R U M

LIBER PRIMUS.

QUID faciat lætas segetes, quo sidere terram
Vertere, Mæcenas, ulmisque adjungere vites
Conveniat : quæ cura boum, quæ cultus habendo
Sit pecori : apibus quanta experientia parcis :
Hinc canere incipiam. Vos, o clarissima mundi 5
Lumina, labentem cælo quæ ducitis annum :

Quid faciat, &c.] Virgil begins this poem with a brief account of the subjects of his four books : corn and plowing being the subject of the first, vines and other trees of the second, cattle of the third, and bees of the fourth.

Lætas segetes.] *Seges* is commonly used by Virgil to signify the field. Joyful is a noble epithet : we have the same metaphor used in some passages of the Bible. Thus it is in the 65th Psalm, ver. 14. "The vallies shall stand so thick with

corn, that they shall laugh and sing."

Experientia.] This is generally understood to mean the experience which is required in us to manage bees.

Vos, &c.] The poet having proposed the subject of his work, proceeds to the invocation of those deities, who preside over rural affairs.

Clarissima mundi lumina.] Some are of opinion, that in these words Virgil does not invoke the sun and moon, but only Bacchus and Ceres.

Liber et alma Ceres, vestro si munere tellus
 Chaoniam pingui glandem mutavit arista,
 Poculaque inventis Acheloïa miscuit uvis :
 Et vos agrestum præsentia numina Fauni, 10
 Ferte simul Faunique pedem, Dryadesque puellæ :
 Munera vestra cano. Tuque, o, cui prima frementem

Liber et alma Ceres.] These two deities are properly invoked together, because temples were erected jointly to them, and they were frequently united in the same mysteries.

Chaoniam glandem.] Epirus is often called Chaonia, because the Chaones, a people of Epirus, formerly ruled over the whole country. Dodona was a city of Epirus, near which was the famous grove of oracular oaks. Thus Virgil poetically mentions *Chaonian* or *Dodonean acorns*, for acorns in general; those of Dodona being the most celebrated.

Pocula Acheloïa.] The river Achelous is said to be the first that brake out of the earth: whence the name of that river was frequently put for water by the ancients. Thus Eustathius observes, that, as all high mountains were called Ida, so all water was called Achelous.

Agrestum præsentia numina Fauni, &c.] The Fauns and Dryads were usually invoked together, as deities who presided over rural affairs. The original of these Fauns is thought to be Faunus, who taught the ancient Italians their religion, and was worshipped by them. He was the father of Latinus, and delivered his oracles in a grove,

not by signs, but by voice. The Fauns are so called *à fundo*, because they speak personally to men. They are generally thought to be the same with the satyrs. The Dryads had their name from *δρῦς*, an oak.

Prima.] Various are the opinions of commentators concerning the meaning of this epithet. La Cerda leaves his reader to choose which he pleases of four interpretations. 1. The earth may be called *prima*, because it existed before the other elements. 2. Because the earth, together with heaven, was said to be the parent of the gods. 3. *Tellus prima* may signify the sea-shore, where the horse was produced by Neptune; for Virgil in another place uses *prima terra* in this sense:

“—Primaque vetant consistere terra.”

4. The poet may allude to Attica, the seat of this fable, for the Athenians pretended to be the most ancient people in the world. I have ventured to take it in what seems to me the most obvious sense. I imagine that the adjective is put here only for the adverb, of which many examples may be produced from our poet: as “*pede terram crebra ferit.*” Nay, he

Fudit equum magno tellus percussa tridenti,
 Neptune: et cultor nemorum, cui pinguis Cœæ
 Ter centum nivei tondent dumeta juvenci: 15
 Ipse nemus linquens patrium, saltusque Lycæi,
 Pan, ovium custos, tua si tibi Mænala curæ,
 Adsis, o Tegeæ favens: oleæque Minerva
 Inventrix: unicus puer monstrator aratri:
 Et teneram ab radice ferens, Sylvane, cupressum: 20
 Dique deæque omnes, studium quibus arva tueri,
 Quique novas alitis non ullo semine fruges,

has used *prima* in the same manner, in this very Georgick: ver. 147.

Fudit equum, &c.] This alludes to the story of Neptune's producing a horse at Athens.

Cultor nemorum, &c.] He means Aristæus, the son of Apollo and Cyrene. This Aristæus was educated by the nymphs, who taught him the arts of curdling milk, making bee-hives, and cultivating olive-trees. He communicated these benefits to mankind, on which account he had the same divine honours paid to him as to Bacchus.

Cœæ.] A very fruitful island, in the Archipelago, to which Aristæus retired after the unfortunate death of his son Actæon. He was there first worshipped as a deity.

Ipse nemus linquens patrium, &c.] Pan's country is Arcadia, in which were the mountains Lycæus and Mænalus, and the city Tegea.

Oleæque Minerva inventrix.] This alludes to the story of the contention between Neptune and

Minerva, about naming Athens. Pliny says the olive-tree produced on that occasion by Minerva was to be seen in his time at Athens.

Unicus puer monstrator aratri.] Some will have this to be Osiris, the Egyptian deity; but others, with better reason, think that Triptolemus the son of Cereus is meant, who was taught the art of husbandry by Ceres.

Et teneram ab radice ferens, Sylvane, cupressum.] Sylvanus is the god of the woods. Achilles Statius, in his commentary on Catullus, tells us, that on ancient coins and marbles, Sylvanus is represented bearing a cypress-tree plucked up by the roots, which fully explains this passage.

Dique deæque omnes.] Having invoked the particular deities, he concludes with an invocation of all the rest. This is according to the custom of the priests, who used, after the particular invocation, to invoke all the gods in general.

Non ullo.] The poet in these two lines invokes, first, those deities who take care of sponta-

Quique satis largum cælo demittitis imbrem.
 Tuque adeo, quem mox quæ sint habitura deorum
 Concilia incertum est, urbesne invisere, Cæsar, 25
 Terrarumque velis curam, et te maximus orbis
 Auctorem frugum, tempestatumque potentem
 Accipiat, cingens materna tempora myrto :
 An deus immensi venias maris, ac tua nautæ.
 Numina sola colant ; tibi serviat ultima Thule, 30

neous plants, and then those who shed their influence on those which are sown.

Tuque adeo, &c.] After the invocation of these deities, he takes an opportunity of making his court to Augustus Cæsar, by adding him to the number, and giving him his choice, whether he will be a god of earth, sea, or heaven.

Adeo.] Some think *adeo* to be only an expletive here, others interpret it *also*. Servius, and after him most of the commentators, take it to signify *chiefly*.

Mox.] It is generally agreed that *mox* in this place signifies *hereafter*.

Urbes.] Almost all the editions have *urbis*; some read *urbeis*. It is certainly the accusative case plural, for the construction will not admit of its being the genitive singular; wherefore, to avoid confusion, I have put *urbes*.

Invisere.] La Cerda observes that this word is expressive of divinity, and quotes several passages from the poets in confirmation of his opinion.

Tempestatumque potentem.] These words are generally understood to mean, that Augustus

should be the ruler of the seasons. But I think Virgil has seldom, if ever, used *tempestates* to signify the seasons. Sure I am that many passages may be produced where he has expressed storms by that word. The poet means, no doubt, that Augustus shall govern the storms in such a manner, that they shall not injure the fruits of the earth.

Cingens materna tempora myrto.] The myrtle was sacred to Venus, as Virgil tells us himself in the seventh eclogue, ver. 62 :

“ Populus Alcidæ gratissima,
 vitis Iaccho,
 Formosæ myrtus Veneri.”

He pays a fine compliment to Augustus in this passage, making him, as he was very desirous to have it thought, to be descended from Æneas, who was the son of Venus.

Ultima Thule.] Thule was thought by the ancients to be the farthest part of the earth towards the north, and inaccessible. The place which the Romans meant by Thule seems to be Shetland; for Tacitus tells us, it was in sight of the Roman fleet, when Agricola sailed round

Teque sibi generum Tethys emat omnibus undis :
 Anne novum tardis sidus te mensibus addas,
 Qua locus Erigonen inter Chelasque sequentes
 Panditur ; ipse tibi jam brachia contrahit ardens
 Scorpius, et cæli justa plus parte relinquit : 35
 Quicquid eris, nam te nec sperent Tartara regem,
 Nec tibi regnandi veniat tam dira cupido,
 Quamvis Elysios miretur Græcia campos,
 Nec repetita sequi curet Proserpina matrem,
 Da facilem cursum, atque audacibus annue cœptis, 40
 Ignarosque viæ mecum miseratus agrestes,

Britain, and conquered the Orkney islands.

Tardis mensibus.] By the slow months he is generally understood to mean the summer months, because the days are then longest ; or perhaps, because the summer signs rise backwards, he might poetically feign them to move slower than the rest.

Qua locus Erigonen inter, &c.] Erigone is Virgo. Servius tells us, that the Egyptians reckoned twelve signs of the Zodiac, and the Chaldeans but eleven : that the Chaldeans allotted twenty degrees of the ecliptic to some signs, and forty to others ; whereas the Egyptians allotted just thirty to each : and that the Chaldeans make the scorpion to extend his claws into the place of Libra. It is certain that Libra was not universally received as a sign amongst the ancients ; and that the *Chelæ*, or claws of the scorpion, were reckoned instead of it. Virgil

was by no means ignorant of Libra, for he mentions it in another place :

“ Libra dies somnique pares ubi fecerit horas.”

He takes advantage of this difference amongst the ancient astronomers, and accommodates it poetically, by placing Augustus, instead of Libra, the emblem of justice, between Virgo and Scorpio ; and describes the scorpion as already pulling back his claws to make room for him. He might also in this place, have a view to the birth of Augustus, which was under Libra.

Et cæli justa plus parte relinquit.]—*Justa plus parte* may admit of two interpretations : either that the scorpion, by drawing in his claws, will relinquish to Augustus the unequal share of the heavens, which he now possesses : or that by so doing he will leave him a greater share than belongs to one sign.

Ingrederere, et votis jam nunc assuesce vocari.

Vere novo, gelidus canis cum montibus humor

Liquitur, et zephyro putris se gleba resolvit ;

Depresso incipiat jam tum mihi taurus aratro 45

Ingemere, et sulco attritus splendescere vomer.

Illa seges demum votis respondet avari

Agricolæ, bis quæ solem, bis frigora sensit ;

Illius immensæ ruperunt horrea messes.

At prius ignotum ferro quam scindimus æquor, 50

Ventos, et varium cæli prædiscere morem

Ingrederere, et votis jam nunc assuesce vocari.] Ruæus interprets this *ingredere viam*, which is very low. *Ingreddior* signifies to enter upon an office. Virgil therefore calls upon Augustus, to begin now to take the divine power upon him. The poet is justified in this compliment, by the divine honours which began to be paid to Augustus about the time that Virgil began his Georgicks.

Vere novo, &c.] The invocation being finished, he begins his work with directions about ploughing, which is to be performed in the very beginning of the spring. The beginning of the spring was in the month of March ; but Virgil did not mean this by his *vere novo*. The writers of agriculture did not confine themselves to the computations of astrologers, but dated their spring from the ending of the frosty weather.

Bis quæ solem, bis frigora sensit.] The commentators have found great difficulty in explaining this passage. Servius takes it to mean that land which has

twice felt the heat of the days and cold of the nights ; by which he supposes Virgil intends to express the two times of ploughing, in spring and autumn. Others suppose that he means the ground should lie fallow every other year, and thus explain its feeling both heat and cold twice : they say it is ploughed about the end of winter, it rests the next summer, is sown about the beginning of winter, and yields its crop the following summer. The poet is here advising the farmer to be very diligent in ploughing, not to spare the labour of his oxen, and to polish his share with frequent use ; and to encourage him, he adds, that if he would exceed the common rule, by letting his land lie fallow two years, and consequently ploughing it four times, his crop would be so large, that his barns would scarce contain it.

At prius, &c.] In these lines the poet advises us to consider well the nature of the place, before we begin to plough.

Cæli morem.] I take *cælum*

Cura sit, ac patrios cultusque habitusque locorum,
Et quid quæque ferat regio, et quid quæque recuset.

Hic segetes, illic veniunt felicius uvæ :

Arborei fœtus alibi, atque injussa virescunt 55

Gramina. Nonne vides croceos ut Tmolus odores,

India mittit ebur, molles sua thura Sabæi ?

At Chalybes nudi ferrum, viroaque Pontus

Castorea, Eliadum palmas Epiros equarum ?

Continuo has leges, æternaque fœdera certis 60

in this place to signify the weather, or temperature of the air.

Croceos ut Tmolus odores.] The name of this mountain is sometimes indeed spelled *Timolus* or *Tymolus*; but then the first syllable is short, as in the sixth book of Ovid's *Metamorphosis*. Tmolus is a mountain of Lydia, famous for the best saffron. Some commentators would fain understand the poet to allude to the odorous wines which are made in that country; but the other interpretation seems to be the best, as well as the most obvious.

India mittit ebur.] All authors agree in preferring the elephants of India to those of all other countries. Ivory is the tusk of that animal, not the tooth, as is commonly imagined.

Molles sua thura Sabæi.] The Sabæans are a people of Arabia Felix, in whose country only the frankincense-tree is said to grow. Virgil gives them the epithet of *molles* because of their effeminacy.

Chalybes nudi ferrum.] There is some doubt who these Chalybes are. Strabo says the

Chaldeans were anciently so called, and that their chief support is from iron and other metals.

Viroaque Pontus castorea.] Pontus is a part of Asia Minor, famous for drugs of extraordinary efficacy, and such as were said to be used in enchantments. Castor is an animal substance taken from a quadruped, which in Latin is called *castor*, and *fiber*, in English *the beaver*. The best castor is now brought to us from Russia. *Virosa* does not mean in this place *poisonous*, but *efficacious* or *powerful*. *Virus*, from which it seems to be derived, is sometimes used in a good sense.

Eliadum palmas Epiros equarum.] Elis is a country of Peloponnesus, in which was the city Olympia, famous for the temple of Jupiter Olympius, and the Olympic games. Epirus was formerly a kingdom of Greece, famous for horses.

Continuo has leges, &c.] After having observed that nature has subjected the world to these laws, that different places should produce different things, ever since the time of Deucalion, he

Imposuit natura locis, quo tempore primum
 Deucalion vacuum lapides jactavit in orbem :
 Unde homines nati, durum genus. Ergo age, terræ
 Pingue solum primis extemplo a mensibus anni
 Fortes invertant tauri, glebasque jacentes 65
 Pulverulenta coquat maturis solibus æstas.
 At si non fuerit tellus fœcunda, sub ipsum
 Arcturum tenui sat erit suspendere sulco :
 Illic, officiant lætis ne frugibus herbæ ;
 Hic, sterilem exiguus ne deserat humor arenam. 70
 Alternis idem tonsas cessare novales,

resumes his subject, and gives directions when a rich soil should be ploughed, and when a poor one.

Deucalion vacuum lapides, &c.] The story of Deucalion is in the first book of Ovid's *Metamorphosis*. We are there told that, when the world was destroyed by a deluge, Deucalion only, with his wife Pyrrha, survived. They consulted the oracle of Themis, in what manner mankind was to be restored. The oracle commanded them to throw the bones of their great mother behind their backs. By their great mother they understood the earth to be meant, and her bones they apprehended to mean the stones. They obeyed this command, and the stones which Deucalion threw became men, and those which Pyrrha threw became women.

Primis a mensibus anni.] By these words he means the same that he did by *vere novo* in the forty-third verse in this *Georgick*. He there mentions the beginning of the spring, as the

season to begin ploughing. Here he is more particular, and informs us, that a rich soil only is to be ploughed so early, and gives his reason for it.

Fortes invertant tauri.] He advises the husbandman to make deep furrows in the rich ground, which he expresses poetically by requiring the bullocks to be strong.

Sub ipsum Arcturum.] Arcturus rises, according to Columella, on the fifth of September.

Tonsas novales.] *Novalis* signifies, according to Pliny, a ground that is sown every other year : Varro says, it is one that has been sown before it is renewed by a second ploughing. It is sometimes also used to express a land that is new broken up. The epithet *tonsas* being added to *novales*, seems to bring it to Varro's sense ; if we must understand it to mean the same with *demessus*, as it is generally interpreted. But perhaps, the poet may mean by *tonsas novales*, new broken up fields that had lately been grazed by cattle.

Et segnem patiere situ durescere campum.

Aut ibi flava seres mutato sidere farra,

Unde prius lætum siliqua quassante legumen,

Aut tenues foetus viciæ, tristisque lupini 75

Sustuleris fragiles calamos, sylvamque sonantem.

Urit enim lini campum seges, urit avenæ,

Urunt lethæo perfusa papavera somno.

Mutato sidere.] By *mutato sidere*, the poet must mean that pulse are sown in one season, and corn in another.

Farra.] *Farra* seems to be put here for corn in general. It may not however be improper to say something in this place concerning that grain, which was so famous amongst the ancient Romans. It seems to me pretty plain, that it is what we call in English *spelt*. It is a sort of corn very like wheat; but the chaff adheres so strongly to the grain, that it requires a mill to separate them, like barley.

Lætum siliqua quassante legumen.] *Legumen* is derived à *legendo*, because pulse are gathered by hand, and not reaped according to Varro.

Tenues foetus viciæ.] The seeds of vetches, or tares, are very small in proportion to beans and lupines; and therefore the poet has distinguished them by the epithet of *tenues*. They are also reckoned to fertilize the fields.

Tristis lupini.] This epithet is well chosen. The ancient writers of agriculture agree that lupines being sown in a field are as good as dung to it.

Urit enim lini campum seges.]

Most authors agree with Virgil, that flax burns or impoverishes the soil. Columella says it is so exceedingly noxious, that it is not safe to sow it, unless you have a prospect of great advantage from it.

Urunt lethæo perfusa papavera somno.] Poppies were commonly sown by the ancients; not that with the scarlet flowers, which is common in our corn fields, but those sorts which we cultivate in our gardens. That they were cultivated by the ancient Romans, is plain from the directions, which all their writers give about sowing them. That it was not our corn poppy, but that of the gardens, appears from the figure of its head in the hand of many statues of Ceres. The head of the garden poppy is round, but that of the red poppy is long and slender. That poppies, especially the juice flowing from their wounded heads, which is well known under the name of opium, procure sleep, hardly requires to be mentioned. On this account Virgil says they are *lethæo perfusa somno*? and in the fourth Georgick he calls them *lethæa papavera*: and in the fourth Æneid he has *soporiferum papaver*. Lethe is the name of a

Sed tamen alternis facilis labor : arida tantum
 Ne saturare fimo pingui pudeat sola ; neve 80
 Effœtos cinerem immundum jactare per agros.
 Sic quoque mutatis requiescunt fœtibus arva :
 Nec nulla interea est inaratæ gratia terræ.
 Sæpe etiam steriles incendere profuit agros,
 Atque levem stipulam crepitantibus urere flammis : 85
 Sive inde occultas vires, et pabula terræ
 Pingua concipiunt : sive illis omne per ignem
 Excoquitur vitium, atque exudat inutilis humor :

river in the infernal regions, which causes those who drink of it entirely to forget every thing ; whence our poet gives the epithet *lethean* to sleep.

Sed tamen alternis facilis labor.] He returns to his first precept, about ploughing every other year, and observes that this makes the labour easy ; and adds that dunging must not be omitted, if the soil be poor or worn out. This is the generally received interpretation : but Grimoaldus gives another sense to this passage. He takes it to mean that, though you should sow flax, oats, or poppies, which greatly exhaust the ground, yet you may easily remedy this inconvenience, by letting the ground lie fallow one year, if you do but take care to dung it diligently.

Mutatis requiescunt fœtibus arva.] The sense of this passage is, that the change of grain is of service to the ground, and in some measure answers the same end as letting it lie fallow.

Nec nulla interea est inaratæ gratia terræ.] By *inaratæ* is

meant *uncultivated*. He here again encourages the husbandman to let his ground lie fallow a year or two, if he can afford to wait so long : and assures him that his forbearance will be well rewarded.

Sæpe etiam, &c.] In this paragraph he relates the method of burning a barren soil ; and assigns four reasons, why it may be of service.

Atque levem stipulam crepitantibus urere flammis.] It is scarce possible to avoid observing how beautifully the rapidity of this verse, consisting entirely of dactyls, expresses the swiftness of the flame, spreading over a stubble field.

Pabula.] The commentators generally suppose, that when the poet speaks of this nourishment to be derived from the fire, he alludes to the philosophy of Heraclitus ; that all things are created out of fire. La Cerda, with better reason, thinks, that he means the nourishment proceeding from the ashes.

Seu plures calor ille vias, et cæca relaxat
 Spiramenta, novas veniat qua succus in herbas : 90
 Seu durat magis, et venas adstringit hiantes ;
 Ne tenues pluviae, rapidive potentia solis
 Acrior, aut Boreæ penetrabile frigus adurat.
 Multum adeo, rastris glebas qui frangit inertes,
 Vimineasque trahit crates, juvat arva : neque illum 95
 Flava Ceres alto nequicquam spectat Olympo :
 Et qui, proscisso quæ suscitât æquore terga,
 Rursus in obliquum verso perrumpit aratro,
 Exercetque frequens tellurem, atque imperat arvis.
 Humida solstitia, atque hyemes orate serenas, 100

Ne tenues pluviae, rapidive potentia solis acrior.] This passage has very much perplexed some of the commentators. They think it strange that rain should be said to scorch the ground. Why might not the poet say that the fire, by contracting the gaping veins of the earth, hinders the small showers from scorching the earth : that is, hinders the earth from being scorched or dried, by the smallness of the showers, which are not sufficient to moisten it ; but soak through its gaping chinks.

Adurat.] Burning applied to cold is not merely a poetical expression : but we find it made use of also by the philosophers. Aristotle says that cold is accidentally an active body, and is sometimes said to burn and warm, not in the same manner as heat, but because it condenses or constrains the heat by surrounding it.

Multum adeo, &c.] In this

passage he recommends the breaking of the clods small, which the writers of agriculture call *occatio*.

Vimineas crates.] Dr. Trapp translates *rastris* rakes, and *crates* harrows. *Rastrum*, I think, always signifies a harrow, in Virgil ; who describes it as something very heavy, which by no means agrees with a rake. In this very Georgick we find *iniquo pondere rastris*, and *gravis rastris*. *Crates* cannot be harrows, which are too solid to be made of osiers or twigs of trees, as the hurdles are.

Flava Ceres.] Ceres is called yellow, from the colour of ripe corn.

Humida solstitia, &c.] Having spoken sufficiently of preparing the ground, he now begins to speak of sowing it ; and advises the farmers, in the first place, to pray for moist summers and fair winters.

Agricolæ ; hiberno lætissima pulvere farra,
 Lætus ager : nullo tantum se Mysia cultu
 Jactat, et ipsa suas mirantur Gargara messes.
 Quid dicam, jacto qui semine cominus arva.
 Insequitur, cumulosque ruit male pinguis arenæ ? 105
 Deinde satis fluvium inducit, rivosque sequentes ?
 Et cum exustus ager morientibus æstuat herbis,
 Ecce supercilio clivosi tramitis undam
 Elicit : illa cadens raucum per lævia murmur
 Saxa ciet, scatebrisque arentia temperat arva. 110
 Quid, qui, ne gravidis procumbat culmus aristis,
 Luxuriem segetum tenera depascit in herba,
 Cum primum sulcos æquant sata ? quique paludis
 Collectum humorem bibula deducit arena ?
 Præsertim incertis si mensibus amnis abundans 115
 Exit, et obducto late tenet omnia limo,
 Unde cavæ tepido sudant humore lacunæ.
 Nec tamen, hæc cum sint hominumque boumque labores

Quid dicam, &c.] In this beautiful passage, the poet advises to break the barren clods immediately after the seed is sown ; and then to overflow the ground. He recommends also the feeding down of the young corn, to prevent its too great luxuriance : and mentions the draining of a marshy soil.

Luxuriem segetum tenera depascit in herba.] The former precept, of breaking the clods, and watering them, related to a barren soil. Here he speaks of an inconvenience attending a rich soil, the too great luxuriance of the corn ; and advises

to feed it down, while it is young.

Quique paludis, &c. He now speaks of draining a marshy land.

Incertis mensibus.] Months wherein the weather is uncertain ; as in spring and autumn.

Nec tamen, &c.] Having spoken of these labours which attend the culture of the earth, the poet adds that these are not all ; for birds that infest the corn are to be scared away, weeds are to be rooted up, and trees to be lopped, that overshadow the field. Hence he takes occasion to make a beautiful

Versando terram experti, nihil improbus anser,
 Strymoniaëque grues, et amaris intuba fibris, 120
 Officiunt, aut umbra nocet. Pater ipse colendi
 Haud facilem esse viam voluit, primusque per artem
 Movit agros, curis acuens mortalia corda :
 Nec torpere gravi passus sua regna veterno.
 Ante Jovem nulli subigebant arva coloni : 125
 Nec signare quidem, aut partiri limite campum
 Fas erat. In medium quærebant : ipsaque tellus
 Omnia liberius nullo poscente ferebat.
 Ille malum virus serpentibus addidit atris,
 Prædarique lupos jussit, pontumque moveri : 130
 Mellaque decussit foliis, ignemque removit,

digression concerning the golden and silver ages.

Anser.] The goose is injurious wheresoever it comes by plucking every thing up by the roots.

Strymoniaë grues.] The cranes are said to come from Strymon, a river of Macedon, on the borders of Thrace.

Amaris intuba fibris.] *Intybum*, or *intybus*, is commonly translated endive : but the plant which Virgil means is succory. It is a very common weed about the borders of our corn fields ; and may be two ways injurious. The spreading of its roots may destroy the corn ; and, as it is a proper food for geese, it may invite those destructive animals into the fields where it grows.

Umbra nocet.] That trees overshadowing the corn are injurious to it, is known to every body.

Pater ipse colendi haud faci-

lem esse viam voluit.] That the husbandman may not repine at so many obstacles thrown in his way, after all his labour, the poet in a beautiful manner informs him, that Jupiter himself, when he took the government of the world upon him, was pleased to ordain, that men should meet with many difficulties, to excite their industry, and prevent their minds from rusting with indolence and sloth.

In medium quærebant.] *In medium* signifies in common.

Malum virus.] *Malum* is not a superfluous epithet ; for *virus* is used in a good as well as a bad sense.

Mellaque decussit foliis.] The poets feign, that, in the golden age, the honey dropped from leaves of trees. Our poet, speaking in the fourth eclogue, of the restoration of the golden age, says that the oaks shall sweat honey, ver. 30. It is no un-

Et passim rivis currentia vina repressit :
 Ut varias usus meditando extunderet artes
 Paulatim, et sulcis frumenti quæreret herbam :
 Ut silicis venis abstrusum excuderet ignem. 135
 Tunc alnos primum fluvii sensere cavatas :
 Navita tum stellis numeros et nomina fecit,
 Pleiadas, Hyadas, claramque Lycaonis Arcton.
 Tum laqueis captare feras, et fallere visco
 Inventum, et magnos canibus circumdare saltus. 140
 Atque alius latum funda jam verberat amnem,
 Alta petens, pelagoque alius trahit humida lina.
 Tum ferri rigor, atque argutæ lamina serræ ;
 Nam primi cuneis scindebant fissile lignum.
 Tum variæ venere artes : labor omnia vicit 145
 Improbis, et duris urgens in rebus egestas.
 Prima Ceres ferro mortales vertere terram

common thing to find a sweet glutinous liquor on oak leaves, which might give the poets room to imagine, that, in the golden age, the leaves abounded with honey.

Ignemque removit.] He did not totally take the fire away, but only concealed it in the veins of flints.

Et passim rivis currentia vina repressit.] It is feigned that there were rivers of milk and wine in the golden age.

Alnos.] The alder-tree delights in moist places, and on the banks of rivers. One of these trees that was grown hollow with age, falling into a river, may be imagined to have given the first hint towards navigation.

Pleiadas, Hyadas, claramque Lycaonis Arcton.] The Pleiades are seven stars in the neck of the bull. They are fabled to have been the seven daughters of Atlas, king of Mauritania, whence they are called also by Virgil *Atlantides*. The Latin writers generally call them *Virgilix*, from their rising about the vernal equinox. The Hyades are seven stars in the head of the bull. Callisto, the daughter of Lycaon, was violated by Jupiter, and turned into a bear by Juno. Jupiter afterwards translated her into the constellation called, by the Romans, *Ursa Major*, and by us the *Great Bear*.

Verberat amnem.] This lashing the river is a beautiful de-

Instituit, cum jam glandes atque arbuta sacrae
 Deficerent sylvæ, et victum Dodona negaret.
 Mox et frumentis labor additus : ut mala culmos 150
 Esset robigo, segnisque horreret in arvis
 Carduus : intereunt segetes : subit aspera sylva,
 Lappæque tribulique : interque nitentia culta

scription of the manner of throwing the casting net.

Arbuta.] Virgil uses *arbutum* for the fruit in this place. In the second Georgick he uses *arbutus* for the tree; and in the third, he makes *arbutum* to signify the tree. The arbute, or strawberry-tree, is common enough in our gardens. The fruit has very much the appearance of our strawberry, but is larger, and has not the seeds on the outside of the pulp, like that fruit. It grows plentifully in Italy, where the meaner sort of people frequently eat the fruit, which is but a very sorry diet. Hence the poets have supposed the people of the first age to have lived on acorns and arbutes in the woods, before the discovery of corn.

Dodona.] See the note on *chaoniam glandem*, ver. 8.

Robigo.] The blight is a disease to which corn is very subject.

Segnisque horreret in arvis carduus.] Thistles are well known to be very injurious to the corn. Our common thistle not only sends forth creeping roots, which spread every way, and sends up suckers on all sides; but is propagated also by a vast number of seeds, which, by means of their winged down, are carried to a considerable

distance. Dr. Woodward has calculated, that one thistle seed will produce, at the first crop, twenty-four thousand; and, consequently, five hundred and seventy-six millions of seeds at the second crop. The epithet *segnis* is generally interpreted *inutilis*, *infœcundus*: I have ventured to translate it *lazy*. I believe Virgil called the thistle lazy, because none but a lazy husbandman would suffer so pernicious a weed to infest his corn.

Etereunt segetes.] This transition to the present tense is very beautiful.

Lappæ.] *Lappa* seems to have been a general word, to express such things as stick to the garments of those that pass by. We use the word *burr* in the same manner: though what is properly so called is the head of the *bardana major*, or burdock.

Tribuli.] The *tribulus*, or *land caltrop*, is an herb with a prickly fruit, which grows commonly in Italy, and other warm countries. It is the name also of an instrument used in war to annoy the horse.

This fiction of the poets, that Jupiter caused the earth to produce these prickly weeds, seems to have been borrowed from Moses. We are told in the third

Stivaque, quæ currus a tergo torqueat imos :

Et suspensa focis explorat robora fumus.

175

The grammatical construction of this passage does not seem very clear. *Cæditur* is made to agree with *tilia*, *fagus*, and *stiva*. We may say *tilia cæditur*, and *fagus cæditur*; but to say at the same time *stiva cæditur*, seems to be absurd: for this makes the staff of a tree, by coupling it with lime and beech. Besides, *que* and *quæ* coming close together, offend the ear; and I believe there is not another instance of their coming thus together any where in Virgil. I believe instead of *stivaque*, we ought to read *stivæ*; which will make the sense clearer, and the verse the better.

"The light lime-tree also is cut down beforehand for the yoke, and the tall beech for the staff, to turn the bottom of the carriage behind."

[*Currus*.] The poet is thought by some to mean a wheel-plough by the word *currus*, which is derived from *curro*, to run; and Servius informs us, that in Virgil's country the ploughs run upon wheels. We have wheel-ploughs in many parts of England.

I have here inserted the figure of a modern Italian plough, which seems to differ but little from that which Virgil has described. It seems to have no *stiva* distinct from the *buris*; and it has a coulter, which Virgil does not mention.

There is a plough used in many parts of England, which differs very little from this; but

yet, I believe, it will be no small satisfaction to my readers to find an exact account of the very plough, now employed in cultivating the lands in Virgil's own country.

The two timbers marked A are each made of one piece of wood, and are fastened together with three wooden pins at B.

C C are two transverse pieces of wood, which serve to hold the handles together at the back.

D is a piece of wood fastened to the left handle, or *sinistrella*, at E, and to the beam F.

F is the beam, or *pertica*, which is fastened to the left handle, at G.

H is the plough-share, into which the *dentale*, or share-beam, seems to be inserted.

I is the coulter, being a piece of iron, square in the body, which is fixed in the beam, and bending in the lower part, and having an edge, to cut the weeds.

L is an iron chain, fastened at one end to the plough-pillow, or *mesolo*, N; and, at the other, to the beam by an iron hammer, M; the handle of which serves for a pin, and the more forward you place the hammer, the deeper the share goes into the ground.

O O are two pieces of wood fastened to the pillow, which serve to keep the beam in the middle.

P is the pole, or *timonzella*, to which the oxen are yoked, and is of no certain length.





Possum multa tibi veterum præcepta referre,
 Ni refugis, tenuesque piget cognoscere curas.
 Area cum primis ingenti æquanda cylindro,
 Et vertenda manu, et creta solidanda tenaci :

Q R with pricked lines is a strong plank, which is fastened to D, and to the left handle. This being placed sloping, serves to turn up the earth, and make the furrow wider. This part, therefore, is the earth-board, or *auris*, of Virgil, of which, he says, there should be two : but in this plough there seems to be but one.

I do not question but that the Mantuan plough was in Virgil's time more simple than that here described : but let us compare a little the poet's description with the figure now before us. Let the left handle A A be supposed to be the *buris*, the right handle A A to be the *stiva*, and A E, A B, to be the two *dentalia*. Here, then, we see the crooked *buris*, to form which an elm was bent as it grew. Near the bottom of this, *huic a stirpe*, we see the pole is inserted, which probably was continued to the length of eight feet, and had the oxen yoked to it, without the intervention of the *timonzella*. Thus the plough wanted the advantage of having the share go lighter or deeper, which may be a modern improvement. The two handles may very well be supposed to be meant by the double back, to which the two share-beams are joined. Upon this supposition, we must make some alteration in interpreting the two following verses :

" Huic a stirpe pedes temo protentus in octo :
 Binæ aures, duplici aptantur dentalia dorso."

" From the bottom of this a beam is protended, eight feet in length : and two earth-boards, and share-beams are fitted to the double back." The wheels were probably fixed immediately to the beam, and shew the propriety of the word *currus*, as is already observed in the note on ver. 174.

Possum multa tibi, &c.] After the mention of the instruments of agriculture, he gives instructions concerning the making of the floor.

Veterum præcepta.] He means Cato and Varro, who wrote before him ; and from whom he has taken the directions relating to the floor.

Area.] Cato directs the floor to be made in the following manner : dig the earth small, and sprinkle it well with lees of oil, that it may be well soaked. Beat it to powder, and smooth it with a rolling stone or a rammer. When it is smooth, the ants will not be troublesome ; and when it rains, it will not grow muddy.

Cylindro.] The cylinder seems to have been a stone not unlike that with which we roll our gardens.

Ne subeant herbæ, neu pulvere victa fatiscat. 180
 Tum variæ illudunt pestes: sæpe exiguus mus
 Sub terris posuitque domos, atque horrea fecit :
 Aut oculis capti fodere cubilia talpæ :
 Inventusque cavis bufo, et quæ plurima terræ
 Monstra ferunt : populatque ingentem farris acervum
 Curculio, atque inopi metuens formica senectæ. 186
 Contemplator item, cum se nux plurima sylvis
 Induet in florem, et ramos curvabit olentes :
 Si superant fœtus, pariter frumenta sequuntur,
 Magnaque cum magno veniet tritura calore. 190
 At si luxuria foliorum exuberat umbra,
 Nequicquam pingues palea teret area culmos.
 Semina vidi equidem multos medicare serentes,
 Et nitro prius et nigra perfundere amurca,
 Grandior ut fœtus siliquis fallacibus esset. 195

Oculis capti talpæ.] The poet speaks according to the vulgar opinion, when he says the moles are blind : but it is certain that they have eyes, though they are small ones.

Contemplator item, &c.] In this passage he shews the husbandman how he may form a judgment of his future harvest.

Nux.] The commentators seem to be unanimous in rendering *nux* the *almond-tree* : but I cannot discover upon what grounds. I believe *nux* has never been used, without some epithet, to express an *almond-tree*. That it is used for a *walnut-tree*, is plain from Ovid's poem *De Nuce*.

Plurima.] Servius interprets this word *longa*, and thinks it

is designed to express the long shape of the almond. I take it to signify *very much*, or *plentifully* ; in which sense it is to be understood in the second Georgick, ver. 166.

Ramos olentes.] The strong smell of the branches is more applicable to the walnut than to the almond. The very shade of the walnut was thought by the ancients to be injurious to the head.

Semina vidi equidem, &c.] In this place he adds a precept relating to beans : that they should be picked every year, and only the largest sown ; without which care, all the artful preparation made by some husbandmen is in vain.

Siliquis fallacibus.] The pods

Et quamvis igni exiguo properata maderent,
 Vidi lecta diu, et multo spectata labore
 Degenerare tamen, ni vis humana quotannis
 Maxima quæque manu legeret. Sic omnia fatis.
 In pejus ruere, ac retro sublapsa referri : 200
 Non aliter, quam qui adverso vix flumine lembum
 Remigiis subigit, si brachia forte remisit,
 Atque illum in præceps pronò rapit alveus amni.
 Præterea tam sunt Arcturi sidera nobis,
 Hædorumque dies servandi, et lucidus anguis ; 205
 Quam quibus in patriam ventosa per æquora vectis
 Pontus, et ostriferi fauces tentantur Abydi.
 Libra dies somnique pares ubi fecerit horas,

are called *deceitful*, because they often grow to a sufficient size, when, upon examination, they prove almost empty.

Atque.] Aulus Gellius observes, that *atque* is to be rendered *statim* in this passage.

Præterea, &c.] In this passage the poet inculcates the necessity of understanding astronomy ; which, he says, is as useful to the farmer as to the sailor.

Arcturi.] Arcturus is a star of the first magnitude in the sign Bootes, near the tail of the Great Bear. The weather is said to be tempestuous about the time of its rising.

Hædorum.] The kids are two stars on the arm of Auriga. They also predict storms, according to Aratus.

Anguis.] The Dragon is a northern constellation. See the note on ver. 244.

Pontus.] This is commonly taken to mean the Hellespont ;

but that is to be understood by the straits of Abydos, *fauces Abydi*. I take it to mean the Black or Euxine sea, which has the character of being very tempestuous.

Ostriferi Abydi.] Abydos is situated on the Asiatic side of the Hellespont. It was famous for oysters.

Libra dies, &c.] Here Virgil exemplifies his precept relating to astronomy. The time which he mentions for sowing barley is from the autumnal equinox to the winter solstice. *This*, perhaps, may seem strange to an English reader ; it being our custom to sow it in the spring. But it is certain that in warmer climates they sow it at the latter end of the year : whence it happens that their barley harvest is considerably sooner than their wheat harvest. Thus we find in the book of Exodus, that the flax and the barley were destroyed by the hail, because

Et medium luci atque umbris jam dividit orbem :
 Exercete, viri, tauros ; serite hordea campis, 210
 Usque sub extremum brumæ intractabilis imbrem.
 Nec non et lini segetem, et Cereale papaver
 Tempus humo tegere, et jamdudum incumbere rastris,
 Dum sicca tellure licet, dum nubila pendent.
 Vere fabis satio : tum te quoque, Medica, putres 215
 Accipiunt sulci, et milio venit annua cura,
 Candidus auratis aperit cum cornibus annum
 Taurus, et averso cedens Canis occidit astro.

the barley was in the ear, and the flax was in seed ; but the wheat and the rye escaped, because they were not yet come up.

Dies.] Amongst the ancient Romans the genitive case of the fifth declension ended in *es* : thus *dies* was the same with what we now write *diei*.

Usque sub extremum brumæ intractabilis imbrem.] *Bruma* certainly means the winter solstice ; but what Virgil means by the last shower of it, I must acknowledge myself unable to explain. Pliny understands our poet to mean, that barley is to be sown between the autumnal equinox and the winter solstice. The autumnal equinox, in Virgil's time, was about the twenty-fourth of September ; and the winter solstice about the twenty-fifth of December. The poet calls the winter solstice *intractabilis*, because the cold, which comes at that season, begins to put a stop to the labours of the ploughman.

Vere fabis satio.] I do not find any of the ancient writers

on agriculture to agree with Virgil about the time of sowing beans.

Medica.] This plant has its name from Media, because it was brought from that country into Greece, at the time of the Persian war, under Darius. It is of late years brought to us from France and Switzerland, and sown to good advantage under the name of *lucern*.

Putres sulci.] *Putris* signifies rotten or crumbling. Thus we find, near the beginning of this Georgick, *putris* used to express the melting or crumbling of the earth upon a thaw. In the second Georgick, it is used to express a loose crumbling soil, such as we render the earth by ploughing. Perhaps Virgil may mean in this place, a soil that has been well dunged.

Milio venit annua cura.] This expression of the *annual care* of millet is used by the poet to shew that the Medick lasts many years.

Candidus auratis aperit cum cornibus annum Taurus.] By the bull's opening the year, Vir-





J. Fisher. 30

At si triticeam in messem, robustaque farra
 Exercebis humum, solisque instabis aristas, 220
 Ante tibi Eoæ Atlantides abscondantur,
 Gnosiaque ardentis decedat stella coronæ,

gil means the sun's entering into *Taurus*; which, according to Columella, is on the seventeenth of April. April is said to have its name *ab aperiendo*, whence the poet uses the expression *aperire annum*.

Averso cedens Canis occidit astro.] I rather believe that Virgil meant the bull by the *aversum astrum*: for that constellation is known to rise backwards.

Triticeam in messem.] The *triticeum* of the ancients was not our common or lammas wheat, but a bearded sort. Hence *arista*, which signifies the *beard*, is often used by the poets for *wheat*: but it would be too violent a figure to put the *beard* for *corn*, which has no beard at all.

Eoæ Atlantides abscondantur.] Atlas had seven daughters by Pleione. Their names, according to Aratus, are, Alcyone, Merope, Celæno, Electra, Sterope, Taygete, and Maia. See the note on ver. 138.—By the epithet *eoæ*, Virgil does not mean *setting in the east*, as some have imagined, but in the morning, at sun rising; that is, when the Pleiades go down below our western horizon, at the same time that the sun rises above our eastern horizon.

Gnosiaque ardentis decedat stella coronæ.] Gnosus is a city of Crete, where Minos reigned, the father of Ariadne, who was

carried away by Theseus, and afterwards deserted by him in the island of Naxos, where Bacchus fell in love with her, and married her. At the celebration of their nuptials, all the gods made presents to the bride; and Venus gave her a crown, which Bacchus translated into the heavens, and made a constellation. One of the stars of this constellation is brighter than the rest, and rises before the whole constellation appears. Thus Columella reckons the bright star to rise on the eighth of October; and the whole constellation on the thirteenth or fourteenth. I have translated *decedat*, *emerge*; because the commentators agree that Virgil means by that word the heliacal rising of the crown; that is, when the constellation, which before had been obscured by the superior light of the sun, begins to depart from it, and to appear in the eastern horizon before sun-rising. I must own, I have some doubt about this interpretation; because Virgil never uses *decedere*, when applied to the sun, but for the setting of it. Therefore as *decedere* does signify to *set*, the poet should rather seem to mean the heliacal setting of the constellation, than the heliacal rising of it. Pliny would have the heliacal rising to be called *emersion*, and the heliacal setting to be called *occultation*.

Debita quam sulcis committas semina, quamque

Invitæ properes anni spem credere terræ.

Multi ante occasum Maiæ cœpere : sed illos 225

Expectata seges vanis elusit aristis.

Si vero viciamque seres, vilemque faselum,

Nec Pelusiacæ curam aspernabere lentis,

Haud obscura cadens mittet tibi signa Bootes.

Incipe, et ad medias sementem extende pruinas. 230

Idcirco certis dimensum partibus orbem

Per duodena regit mundi Sol aureus astra.

Quinque tenent cælum zonæ, quarum una corusco

Ante occasum Maiæ.] Maia is one of the Pleiades : the poet puts a part for the whole. He speaks here against sowing too early ; and we are informed by Columella, that it was an old proverb amongst the farmers, that an early sowing often deceives our expectation, but seldom a late one.

Aristis.] See the notes on ver. 219. and 220.

Vilem faselum.] The kidney-beans are said to have been very common among the Romans ; and therefore the poet is thought to have given them the epithet of vile, mean, or common. He might use this epithet, perhaps, because they might be sown in any sort of soil, as Pliny tells us. This author tells us also, that the Romans eat the seeds in the shells, as we do now.

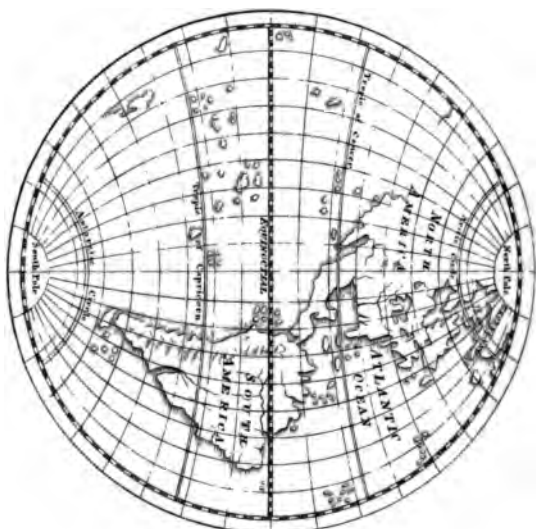
Pelusiacæ lentis.] Pelusium is a town of Egypt, which gives name to one of the seven mouths of the Nile. He calls the lentil Pelusian or Egyptian, because the best are said to grow in that country.

Bootes.] This is a northern constellation, near the tail of the Great Bear. Arcturus, as has been already observed, is a part of this constellation.

Idcirco, &c.] In these lines the poet, having, in honour of agriculture, supposed the sun to make his annual journey for the sake of that art, takes occasion to describe the five zones, the zodiac, the northern pole, and the antipodes, in a most beautiful and poetical manner.

Mundi.] The commentators are much divided about the interpretation of this passage.—The most general opinion is, that *mundi* follows *astra* ; which makes the sense to be this : *the sun governs the earth through twelve constellations of the world.* I believe we must read *orbem mundi*, and understand it of the turning round of the heavens.

Quinque tenent cælum zonæ.] This description of the five zones is thought to be taken from Eratosthenes. Under the *torrid* or *burning* zone lies that part of the earth which is contained



Semper sole rubens, et torrida semper ab igni:
 Quam circum extremæ dextra lævaque trahuntur, 235
 Cærulea glacie concretæ atque imbris atris.
 Has inter mediamque duæ mortalibus ægris
 Munere concessæ divum; via secta per ambas,
 Obliquus qua se signorum verteret ordo.
 Mundus ut ad Scythiam Riphæasque arduus arces 240

between the two tropics. This was thought by the ancients to be uninhabitable, because of the excessive heat; but later discoveries have shewn it to be inhabited by many great nations. It contains a great part of Asia, Africa, and South America.—Under the two *frigid*, or *cold* zones, lie those parts of the earth which are included within the two polar circles, which are so cold, being at a great distance from the sun, as to be scarce habitable. Within the arctic circle, near the north pole, are contained Nova Zembla, Lapland, Greenland, &c. Within the antarctic circle, near the south pole, no land has yet been discovered; though the great quantities of ice found there make it probable that there is more land near the north than the south pole. Under the two temperate zones are contained those parts of the globe which lie between the tropics and polar circles. The temperate zone, between the arctic circle and the tropic of Cancer, contains the greatest part of Europe and Asia, part of Africa, and almost all North America. That between the antarctic circle and the tropic of Capricorn contains part of South America, or the antipodes.

Munere concessæ divum; via secta per ambas, obliquus qua se signorum verteret ordo.] Here the poet describes the zodiac, which is a broad belt spreading about five or six degrees on each side of the ecliptic line, and contains the twelve constellations or signs. They are Aries, Taurus, Gemini, Cancer, Leo, Virgo, Libra, Scorpio, Sagittarius, Capricornus, Aquarius, Pisces. The ecliptic line cuts the equinoctial obliquely in two opposite points, whence the poet calls the zodiac *obliquus signorum ordo*. It traverses the whole torrid zone, but neither of the temperate zones; so that *per ambas* must mean *between*, not *through* them. Thus presently after, speaking of the Dragon, he says it twines *per duas arctos*: now that constellation cannot be said to twine *through* the two Bears, but *between* them. The zodiac is the annual path of the sun, through each sign of which he passes in about the space of a month. He is said to be in one of those signs when he appears in that part of the heavens where those stars are of which the sign is composed.

Mundus ut ad Scythiam, &c.] He speaks here of the two poles of the world. He says the north

Consurgit, premitur Lybiæ devexus in austros.

Hic vertex nobis semper sublimis; at illum

Sub pedibus Styx atra videt, manesque profund.

Maximus hic flexu sinuoso elabitur Anguis

Circum, perque duas in morem fluminis Arctos, 245

Arctos oceani metuentes æquore tingi.

Illic, ut perhibent, aut intempesta silet nox

Semper, et obtenta densantur nocte tenebræ ;

Aut redit a nobis Aurora, diemque reducit :

Nosque ubi primus equis oriens afflavit anhelis, 250

Illic sera rubens accendit lumina Vesper.

pole is elevated, because that only is visible in these parts of the earth : and for the same reason he speaks of the south pole as being depressed. The ancient Scythia was the most northern part of the known world, being what we now call Muscovy, and the Muscovite Tartary. Lybia is an ancient name for Africa, the southern part of which reaches to the tropic of Capricorn.

Maximus hic flexu, &c.] This description of the Dragon winding, like a river, at the north pole, between the two Bears, is no less just than beautiful.

Illic, ut perhibent, aut intempesta silet nox.] Virgil alludes, in this passage, to that doctrine of Epicurus, that the sun might possibly revive and perish every day : if which opinion be admitted, there can be no antipodes, nor can the sun go to light another hemisphere. This opinion of Epicurus is to be found in his epistle to Pythocles, preserved by Diogenes Laertius.

Aut redit a nobis Aurora.] Here he proposes the contrary doctrine : that the sun goes to light another hemisphere when he leaves our horizon. This is not inconsistent with the Epicurean philosophy : for we see, in the preceding note, that Epicurus proposes the other opinion, only as a possibility.

Primus equis oriens afflavit anhelis.] Some interpret this of the morning, as if it referred to *Aurora*, just mentioned ; but the gender of *primus* is a sufficient argument against this interpretation. I take *Sol* to be understood.

Accendit lumina Vesper.] Virgil is commonly understood to speak here of *lighting candles* ; because *Vesper*, or the evening star, is the forerunner of the night. This is so low an idea, that I cannot think it ever entered into the mind of our poet. To conclude so sublime a piece of poetry with the mention of lighting candles, would be a wretched anticlimax. Surely

Hinc tempestates dubio prædiscere cælo
 Possumus : hinc messisque diem tempusque serendi ;
 Et quando infidum remis impellere marmor
 Conveniat ; quando armatas deducere classes, 255
 Aut tempestivam sylvis evertere pinum.
 Nec frustra signorum obitus speculamur et ortus,
 Temporibusque parem diversis quatuor annum.
 Frigidus agricolam si quando continet imber,
 Multa, forent quæ mox cælo properanda sereno, 260
 Maturare datur. Durum procudit arator
 Vomeris obtusi dentem : cavat arbore lintres :
 Aut pecori signum aut numeros impressit acervis.

Virgil still keeps amongst the heavenly bodies, and as *Vesper* is the first star that appears, he describes him poetically as lighting up the rest. In other places this star is called *Hesperus*.

Hinc tempestates, &c.] After this beautiful description of the heavens, the poet adds an account of the usefulness of this knowledge to husbandmen.

Nec frustra, &c.] Here the poet urges still farther the usefulness of astronomical knowledge. He observes, that many works are to be performed by the husbandman ; the proper time for doing which depends upon a knowledge of the seasons.

Frigidus imber.] The poet does not seem to mean that these works are to be done when any sudden shower happens, but when the winter season comes on, which he had before expressed by *brumæ intractabilis imbrem*.

Maturare.] It is here opposed to *properare* : *maturare*

signifies to do a thing at leisure in a proper season ; but *properare* signifies to do it in a hurry. Virgil's sense, therefore, in this place, is, that the farmer has time to prepare these things in winter ; but that if he should neglect this opportunity till the season of the year calls him out to work in the field, he will then be so busy, that he cannot have time to do them as he ought.

Cavat arbore lintres.] Most of the commentators think *lintres* means boats in this place ; which were anciently scooped out of trees. But I believe navigation was so far improved in Virgil's time, that the Romans made no use of hollow trees for boats. Therefore I rather think he meant troughs, which seem more immediately to concern the farmer than boats.

Pecori signum.] The way of marking the cattle was by burning them.

Exacuunt alii vallos furcasque bicornes,
 Atque Amerina parant lentæ retinacula viti. 265
 Nunc facilis rubea texatur fiscina virga :
 Nunc torrete igni fruges, nunc frangite saxo.
 Quippe etiam festis quædam exercere diebus
 Fas et jura sinunt. Rivos deducere nulla
 Religio vetuit, segeti prætere sepe, 270
 Insidias avibus moliri, incendere vepres,
 Balantumque gregem fluvio mersare salubri.

Numeros impressit acervis.] I take the poet to mean numbering the sacks of corn; perhaps in order to signify the quantity contained in each. For I cannot understand how the heaps of corn can be said to be imprinted with numbers.

Exacuunt alii vallos.] Servius interprets *vallos* the banks and ditches which are made round vineyards. He takes *exacuunt* to mean the cleaning of the ditches, and repairing of the banks. But this interpretation seems to be greatly forced: and besides, it is no work for wet weather; nor is it possible to be done within doors, which Virgil plainly expresses:

Frigidus agricolam si quando
 continet imber.

Valli certainly mean the stakes or poles, which serve to prop the vines.

Amerina retinacula.] Ameria is the name of a city in Italy, where the best willows were said to grow in abundance.

Rubea virga.] Rubi was the name of a city of Apulia. Servius thinks that by *Rubea virga* is meant such twigs as grow

about Rubi. Indeed, it seems natural for the poet to mention these two cities of Italy, Ameria and Rubi, just together; but at the same time it must be confessed, that Rubi is not any where, that I can find, celebrated for willows or osiers. I rather believe the poet meant twigs of *brambles*, because the bramble, *rubus*, is mentioned by Pliny amongst the bending twigs which are fit for such purposes as Virgil is here speaking of.

Nunc torrete igni fruges.] He speaks here not of baking, but of parching the corn, in order to grind it.

Quippe etiam, &c.] Here the poet enumerates those works which are lawful to be done on festival days.

Rivos deducere.] Most of the translators have erred about this passage. May translates it, *to dig a dyke*: Dryden, *to float the meadows*. To dig ditches, or to float the ground, was not allowed by the high priests to be done on holy days. But to drain and cleanse ditches was lawful: and, indeed, the true meaning of *rivos deducere* is, to drain.

Balantumque gregem fluvio

Sæpe oleo tardi costas agitator aselli
 Vilibus aut onerat pomis, lapidemque revertens
 Incusum, aut atræ massam picis urbe reportat. 275
 Ipsa dies alios alio dedit ordine Luna
 Felices operum. Quintam fuge: pallidus Orcus,
 Eumenidesque satæ: tum partu terra nefando
 Cœumque Iapetumque creat, sævumque Typhoëa,
 Et conjuratos cælum rescindere fratres. 280
 Ter sunt conati imponere Pelio Ossam
 Scilicet, atque Ossæ frondosum involvere Olympum:
 Ter pater extructos disjecit fulmine montes.
 Septima post decimam felix et ponere vitem,
 Et prensos domitare boves, et licia telæ 285
 Addere: nona fugæ melior, contraria furtis.

mersare salubri.] Columella observes, upon this passage, that it was unlawful to wash the sheep on holy days for the sake of the wool; but that it was allowed to wash them, to cure them of their diseases. Hence Virgil mentions the *wholesome river*, to shew that he meant it by way of medicine. *Balantum gregem* is here used for *sheep*, with great propriety; for it is observable, that sheep make a great bleating when they are washed.

Vilibus pomis.] *Vilis* signifies common, mean, or cheap. *Pomum* is used by the ancients not only for *apples*, but for all esculent fruits. *Fruit* is used by botanists to signify the seeds of any plant, with their covering: but in common acceptation, it agrees exactly with what the ancients meant by *pomum*.

Lapidem incusum.] This Ser-

vius interprets a stone cut with teeth, for a hand-mill to grind corn.

Ipsa dies, &c.] Now the poet gives an account of those days, which were reckoned lucky and unlucky by the ancients.

Quintam fuge.] The fifth day is set down as unlucky by Hesiod.

Cœumque, Iapetumque creat, sævumque Typhoëa.] These are said also by Hesiod to be the sons of the earth.

Ter sunt conati imponere Pelio Ossam.] The fable of the war of the giants against the gods is well known.

Septima post decimam.] Servius mentions three different interpretations of these words: 1. The seventeenth is lucky: 2. the seventh is lucky, but not so lucky as the tenth: 3. the fourteenth is lucky, that is the seventh doubled, which comes

Multa adeo gelida melius se nocte dedere,
 Aut cum sole novo terras irrorat Eous.
 Nocte leves melius stipulæ, nocte arida prata
 Tondentur : noctes lentus non deficit humor. 290
 Et quidam seros hiberni ad luminis ignes
 Pervigilat, ferroque faces inspicat acuto ;
 Interea longum cantu solata laborem
 Arguto conjux percurrit pectine telas,
 Aut dulcis musti Vulcano decoquit humorem, 295
 Et foliis undam trepidi despumat aheni.
 At rubicunda Ceres medio succiditur æstu,

after the tenth. This last is so forced an interpretation, that I cannot be persuaded that Virgil could mean any thing so obscure.

Multa adeo, &c.] The poet proceeds to mention what sort of works are to be done in the night, both in winter and summer.

Eous.] Servius, and most of the commentators interpret this the *morning star*. Some take it to mean one of the horses of the sun of that name.

Nocte arida prata tondentur.] Pliny also observes that a dewy night is fittest for mowing.

Faces inspicat.] The torches of the ancients were sticks cut to a point.

Dulcis musti Vulcano decoquit humorem.] Must is the new wine before it is fermented. We find in Columella that it was usual to boil some of the must till a fourth part, or a third, or even sometimes half was evaporated. This Virgil expresses by *decoquit humorem*. The use of this boiled must is to put into

some sorts of wine to make them keep. Columella is very copious on this subject, in lib. 12. cap. 19, 20, 21. He recommends the sweetest must for this purpose: thus *dulcis* is no idle epithet to *musti* in this passage. La Cerda observes that *vulcan* is never used by Virgil for *fire*; but when he would express a large fire. This is certain, that Columella directs the fire to be gradually increased to a considerable heat.

Undam trepidi aheni.] The wave of the trembling kettle is a poetical expression; the boiling of a pot resembling the waves of the sea.

At rubicunda Ceres, &c.] From the mention of works to be done in the night, he passes to those which are to be done in the day time, both in summer and winter; and enlarges upon the enjoyments of husbandmen in the winter season: by *rubicunda Ceres*, the poet means the standing corn, which is of a reddish yellow, or golden colour, when ripe.

Et medio tostas æstu terit area fruges.
 Nudus ara, sere nudus : hyems ignava colono.
 Frigoribus parto agricolæ plerumque fruuntur, 300
 Mutuaque inter se læti convivias curant.
 Invitat genialis hyems, curasque resolvit :
 Ceu pressæ cum jam portum tetigere carinæ,
 Puppibus et læti nautæ imposuere coronas.
 Sed tamen et quernas glandes tum stringere tempus, 305
 Et lauri baccas, oleamque, cruentaque myrta.

Et medio tostas æstu terit area fruges.] I make use of the word *thresh* in my translation, as being most familiar to the English reader: though it is certain that the Romans seldom made use of a flail or stick to beat out their corn. I have already described the *tribulum* in the note on ver. 164. Sometimes they performed it by turning cattle into the floor, to tread the corn out with their feet.

Nudus ara, sere nudus, &c.] By saying these works should be performed naked, the poets mean that they ought to be done when the weather is exceeding hot. According to Pliny, Cincinnatus was found ploughing naked when the dictatorship was brought to him.

Quernas glandes.] *Glans* seems to have been used by the Romans in the same sense that we use *mast*. Thus the fruit of the beech is called *glans*. But strictly speaking it means only such fruits as contain only one seed, which is covered at the lower part with a husk, and is naked at the upper part: thus

the fruit of an oak, which we commonly call an *acorn*, is properly a *glans*.

Stringere.] This word signifies to gather with the hand.

Lauri baccas.] Translators frequently confound the laurel and the bay, as if they were the same tree, and what the Romans called *laurus*. Our laurel was hardly known in Europe, till the latter end of the sixteenth century; about which time it seems to have been brought from Trebizond to Constantinople, and from thence into most parts of Europe. The laurel has no fine smell, which is a property ascribed to the *laurus*, by our poet in the second eclogue, ver. 54. Nor is the laurel remarkable for crackling in the fire; of which there is abundant mention with regard to the *laurus*. These characters agree very well with the bay-tree, which seems to be most certainly the *laurus* of the ancients; and is at this time frequent in the woods and hedges in Italy. The first discoverers of the laurel gave it the name of *laurocerasus*, because it has a leaf something

Tum gruibus pedicas et retia ponere cervis,
 Auritosque sequi lepores ; tum figere damas,
 Stuppea torquentem Balearis verbera fundæ,
 Cum nix alta jacet, glaciem cum flumina trudunt. 310
 Quid tempestates autumni, et sidera dicam ?
 Atque ubi jam breviorque dies, et mollior æstas,
 Quæ vigilanda viris ? vel cum ruit imbriferum ver :
 Spicea jam campis cum messis inhorruit, et cum
 Frumenta in viridi stipula lactentia turgent ? 315
 Sæpe ego cum flavis messorum induceret arvis
 Agricola, et fragili jam stringeret hordea culmo,

like a bay, and a fruit like a cherry.

Cruentaque myrta.] The myrtle-berries are here called *cruenta*, from their vinous juice. There are several species of myrtle; but Ray informs us that he observed no other sort in Italy, than the common myrtle, or *myrtus communis Italica* C. B.

Balearis.] The Balearides are two islands near Spain, now known by the names of Majorca and Minorca. The inhabitants of these islands are said to have been famous for slinging.

Quid tempestates autumni, &c.] The poet, having barely mentioned the stormy seasons, the latter end of spring, and the beginning of autumn, proceeds to an elegant description of a storm in the time of harvest.

Tempestates autumni, et sidera.] The autumn was reckoned to begin about the twelfth of August, at the cosmical setting of fidicula and the

dolphin, which was accounted a stormy season.

Vel cum ruit imbriferum ver.] The latter end of the spring is about the end of April and beginning of May, which is a rainy season.

Spicea jam campis, &c.] Some understand the poet to speak of the ripe corn in this passage, but he plainly means the first appearance of the ear; this agrees with the time mentioned by him, which is May: and the next line, where he speaks of the *milky corn*, and the *green stems*, puts it out of all question.

Sæpe ego cum flavis, &c.] The meaning of the poet seems to be that the storms of autumn and spring have nothing extraordinary in them, being usually expected in those seasons. Therefore he chooses to enlarge upon those storms which he has often seen even in the time of harvest; and describes the terrible effects of them in a very poetical manner.

Fragili jam stringeret hordea

Omnia ventorum concurrere proeli vidi,
 Quæ gravidam late segetem ab radicibus imis
 Sublime expulsam eruerent : ita turbine nigro 320
 Ferret hyems culmumque levem, stipulasque volantes.
 Sæpe etiam immensum cælo venit agmen aquarum,
 Et foedam glomerant tempestatem imbris atris
 Collectæ ex alto nubes : ruit arduus æther,
 Et pluvia ingenti sata læta boumque labores 325
 Diluit : implentur fossæ, et cava flumina crescunt
 Cum sonitu, fervetque fretis spirantibus æquor.
 Ipse Pater, media nimborum in nocte, corusca
 Fulmina molitur dextra ; quo maxima motu

culmo.] *Stringere* signifies to gather with the hand, as is observed in the note on that word, ver. 305. I rather believe the poet means the stem or straw of the growing barley by *culmus*, and uses the epithet *fragilis* to express its ripeness ; as he adds *flavis* to *arvis* in the foregoing verse, for the same reason.

Ita turbine nigro, &c.] This no doubt is to be understood as a simile. The poet, to magnify the storm he is describing, represents it as whirling aloft the heavy corn with its ears and roots, just as an ordinary whirlwind would toss some light empty straw.

Collectæ ex alto nubes.] Servius thinks that by *ex alto* is meant from the north ; because that pole appears elevated to us. But, as Ruæus justly observes, storms generally come from the south ; and the poet a few lines afterwards says *ingeminant austri*. Some take *ex alto* to mean the upper regions of the

air. But it seems most probable that Virgil means the sea ; out of which the clouds may properly be said to be gathered.

Ruit arduus æther.] Servius takes this to signify thunder : *tonitribus perccepat*. I take it rather to be a poetical description of the greatness of the shower, as if the very sky descended.

Ipse pater, &c.] The poet has already given us the whirlwind, the rain and the deluge, which make as terrible a description of a storm, as perhaps is to be met with in any other poet. But to increase the horror of his description, he introduces Jupiter himself lancing his thunders, and striking down the mountains ; the earth trembling, the beasts flying, and men struck with horror : then the south wind redoubles its violence, the rain increases, and the woods and the shores groan with the violence of the tempest.

Corusca fulmina molitur dæx.

Terra tremit : fugere feræ ; et mortalia corda . 330
 Per gentes humilis stravit pavor : ille flagranti
 Aut Atho, aut Rhodopen, aut alta Ceraunia telo
 Dejicit : ingeminant austri, et densissimus imber :
 Nunc nemora ingenti vento, nunc littora plangunt.
 Hoc metuens, cæli menses et sydera serva : 335
 Frigida Saturni sese que stella receptet :
 Quos ignis cæli Cyllenius erret in orbes.

tra.] Servius, and after him some other commentators make *corusca* agree with *fulmina*. It appears to me more poetical to say that *Jupiter lances the thunders with his fiery right hand*, than that he *lances the fiery thunders with his right hand*. May has translated it in this sense.

Atho.] Athos is a mountain of Macedonia, making a sort of peninsula in the Ægean sea, or Archipelago.

Rhodopen.] Rhodope is a mountain of Thrace.

Alta Ceraunia.] The *Ceraunia* are some high mountains in Epirus, so called because they are frequently stricken with thunder.

Hoc metuens.] After this description of a tempest, the poet proposes two methods of avoiding such misfortunes: one by a diligent observation of the heavens; the other by a religious worship of the gods, especially of Ceres.

Cæli menses.] By the months of heaven, I take the poet to mean the twelve signs of the Zodiac, through each of which the sun is about a month in passing.

Frigida.] Saturn may well deserve the epithet of cold, its orb being at a greater distance from the sun than that of any of the other planets.

Receptet.] Servius commends the skill of Virgil in making choice of this verb, which he thinks is designed to express Saturn's returning twice to each sign. I cannot think Virgil is to be understood to mean, that we are to observe what part of the Zodiac Saturn is in, and thereby to predict a storm. That planet is almost two years and a half in passing through each sign: therefore, surely we are not to expect a continuance of the same weather for so long a time. I rather think he means that we should observe the aspects of the planets in general: and mentions Saturn and Mercury for the whole number. Thus in a former verse he mentions Maia, one of the Pleiades, for that whole constellation.

Ignis Cyllenius.] By the *Cyllenian fire* he means Mercury, who was said to be born in Cyllene, a mountain of Arcadia.

Erret.] The wandering of a planet is a very proper expression.

In primis venerare deos, atque annua magnæ
 Sacra refer Cereri, lætis operatus in herbis,
 Extremæ sub casum hyemis, jam vere sereno. 340
 Tum pingues agni, et tum mollissima vina :
 Tum somni dulces, densæque in montibus umbræ.
 Cuncta tibi Cererem pubes agrestis adoret ;
 Cui tu lacte favos, et miti dilue Baccho ;
 Terque novas circum felix eat hostia fruges, 345
 Omnis quam chorus, et socii comitentur ovantes ;
 Et Cererem clamore vocent in tecta : neque ante
 Falcem maturis quisquam supponat aristis,
 Quam Cereri torta redimitus tempora quercu,
 Det motus incompósitos, et carmina dicat. 350
 Atque hæc ut certis possimus discere signis,
 Æstusque, pluviasque, et agentes frigora ventos ;
 Ipse Pater statuit, quid menstrua Luna moneret,
 Quo signo caderent austri : quid sæpe videntes
 Agricolaë, propius stabulis armenta tenerent. 355
 Continuo ventis surgentibus aut freta ponti
 Incipiunt agitata tumescere, et aridus altis
 Montibus audiri fragor ; aut resonantia longe

Annua magnæ sacra refer Cereri.] The poet here gives a beautiful description of the *Ambarvalia* ; so called because the victim was led round the fields : *quod victima ambiret arva*.

Miti dilue Baccho.] All the commentators agree, and I think it cannot be doubted, that *Baccho* is here put figuratively for wine, and that it is the ablative case, coupled with *lacte*.

Torta redimitus tempora quercu.] They wore wreaths of

oak in honour of Ceres, because she first taught mankind the use of corn instead of acorns.

Atque hæc, &c.] The poet in this passage intends only to shew the husbandman, how, without science, he may be able, in a good measure, to foresee the changes of the weather, and prevent the misfortunes that may attend them.

Continuo ventis, &c.] Here the poet most beautifully describes the signs of the winds rising.

Littora misceri, et nemorum increbescere murmur.
 Jam sibi tum a curvis male temperat unda carinis, 360
 Cum medio celeres revolant ex æquore mergi,
 Clamoremque ferunt ad littora: cumque marinæ
 In sicco ludunt fulicæ: notasque paludes
 Deserit, atque altam supra volat ardea nubem.
 Sæpe etiam stellas, vento impendente, videbis 365
 Præcipites cælo labi, noctisque per umbram
 Flammarum longos a tergo albescere tractus.
 Sæpe levem paleam et frondes volitare caducas,
 Aut summa nantes in aqua colludere plumas.
 At Boreæ de parte trucis cum fulminat, et cum 370
 Eurique Zephyrique tonat domus; omnia plenis
 Rura natant fossis, atque omnis navita ponto
 Humida vela legit. Nunquam imprudentibus imber
 Obfuit: aut illum surgentem vallibus imis

At Boreæ, &c.] In these lines we have the prognostics of rain.

Imprudentibus.] Some interpret this *unwise*, as if the poet's meaning was, that these signs are so plain that the most unwise must observe them. But *imprudens* signifies not only *imprudent* or *unwise*, but also *unadvised*, *uninformed*, or *unawares*, in which sense this passage is generally understood. Virgil's meaning seems to be, that the signs are so many, that none can complain of a shower's falling on him unawares.

Aut illum surgentem vallibus, &c.] This passage is variously interpreted. Some take the prognostic of rain to be the cranes leaving the valleys, and flying on high, reading this

passage *grues fugere ex imis vallibus*. La Cerda takes the meaning to be that the showers rise out of the valleys. A third interpretation is, that the cranes left their aerial flight, and fled or avoided the coming storm, by retreating to the low vales. This interpretation is agreeable to what Aristotle has said, in the ninth book of his history of animals, where, treating of the foresight of cranes, he says they fly on high, that they may see far off; and, if they perceive clouds and storms, they descend, and rest on the ground. From this high flight of the cranes, we see the propriety of the epithet *aëriæ*; and we also find that not their flying on high, but their descent is to be esteemed a sign of rain.

<i>Aëriæ fugere grues : aut bucula cælum</i>	375
<i>Suspiciens patulis captavit naribus auras :</i>	
<i>Aut arguta lacus circumvolitavit hirundo :</i>	
<i>Et veterem in limo ranæ cecinere querelam.</i>	
<i>Sæpius et tectis penetralibus extulit ova</i>	
<i>Angustum formica terens iter : et bibit ingens</i>	380
<i>Arcus : et e pastu decedens agmine magno</i>	
<i>Corvorum increpuit densis exercitus alis.</i>	
<i>Jam varias pelagi volucres, et quæ Asia circum</i>	
<i>Dulcibus in stagnis rimantur prata Caystri,</i>	
<i>Certatim largos humeris infundere rores ;</i>	385
<i>Nunc caput objectare fretis, nunc currere in undas,</i>	
<i>Et studio incassum videas gestire lavandi.</i>	
<i>Tum cornix plena pluviam vocat improba voce,</i>	
<i>Et sola in sicca secum spatiaturo arena.</i>	
<i>Nec nocturna quidem carpentes pensa puellæ</i>	390
<i>Nescivere hyemem : testa cum ardente viderent</i>	
<i>Scintillare oleum, et putres concreescere fungos.</i>	
<i>Nec minus ex imbri soles, et aperta serena</i>	
<i>Prospicere, et certis poteris cognoscere signis.</i>	

Et bibit ingens arcus.] It was a vulgar opinion amongst the ancients, that the rainbow drew up water with its horns.

Jam varias pelagi volucres, &c.] The *Asia palus* or *Asius campus* is the name of a fenny country, which receives the overflowings of the Cayster. The first syllable of this adjective is always long. *Cayster* or *Caystrus* is the name of a river of Asia, which rises in Phrygia Major, passes through Lydia, and falls into the *Ægean* sea near Ephesus. The country about

this river being marshy, abounds with water-fowl.

Tum cornix plena, &c.] The ancients thought that crows not only predicted rain but called it.

Scintillare oleum, et putres concreescere fungos.] The sputtering of the lamps, being occasioned by the moisture of the air, may well predict rain.

Nec minus, &c.] After the signs of wind and rain, the poet now proceeds to give us those of fair weather.

Nam neque tum stellis acies obtusa videtur ; 395
 Nec fratris radiis obnoxia surgere Luna :
 Tenuia nec lanæ per cælum vellera ferri.
 Non tepidum ad solem pennas in littore pandunt
 Dilectæ Thetidi Halcyones : non ore solutos
 Immundi meminere sues jactare maniplos. 400
 At nebulae magis ima petunt, campoque recumbunt :
 Solis et occasum servans de culmine summo
 Nequicquam seros exercet noctua cantus.
 Apparet liquido sublimis in aëre Nisus,
 Et pro purpureo pœnas dat Scylla capillo : 405

Nec fratris radiis obnoxia surgere Luna.] Ruæus seems to have found the true meaning of this passage ; that " the moon rises with such an exceeding brightness, that one would rather think her light to be her own, than only borrowed from the sun."

Tenuia nec lanæ per cælum vellera ferri.] By *thin fleeces of wool*, the poet means the *fleecy clouds*, which Aratus mentions as a sign of rain.

Dilectæ Thetidi Halcyones.] The fable of Ceyx and his wife Halcyone being turned into these birds, is beautifully related in the eleventh book of Ovid's *Metamorphoses*. The mutual love of these persons subsisted after their change ; in honour of which, the gods are said to have ordained, that whilst they sit on their nest, which floats on the sea, there should be no storm. Hence they are said to be beloved by the sea nymphs.

Et pro purpureo pœnas dat Scylla capillo.] The story of

Nisus and Scylla is related in the eighth book of Ovid's *Metamorphoses*. Nisus was king of Alcathe or Megara. He had on his head a purple hair, in which the security of the kingdom lay. Scylla, his daughter, falling desperately in love with Minos, who besieged the city, stole the purple hair, and fled with it to him. But that just prince, abhorring the crime, rejected her with indignation, and sailed to Crete, leaving her behind. Scylla, in despair, plunged into the sea after him, and took fast hold of the ship. Her father, who had just been changed into the *haliaetos*, which is thought to be the osprey, a rapacious bird of the eagle kind, hovering over her to tear her in pieces, she let go her hold, and was immediately changed into the ciris. Some take this bird to be a lark ; others think it is a solitary bird, with a purple crest on its head, which continually haunts the rocks and shores of the sea.

Quacunque illa levem fugiens secat æthera pennis,
 Ecce inimicus atrox magno stridore per auras
 Insequitur Nisus : qua se fert Nisus ad auras,
 Illa levem fugiens raptim secat æthera pennis.
 Tum liquidas corvi presso ter gutture voces, 410
 Aut quater ingeminant ; et sæpe cubilibus altis,
 Nescio qua præter solitum dulcedine læti,
 Inter se foliis strepitant : juvat imbribus actis
 Progeniem parvam, dulcesque revisere nidos.
 Haud equidem credo, quia sit divinitus illis 415
 Ingenium, aut rerum fato prudentia major :
 Verum, ubi tempestas, et cæli mobilis humor
 Mutavere vias, et Jupiter uvidus austris
 Densat erant quæ rara modo, et quæ densa relaxat ;
 Vertuntur species animorum, et pectora motus 420
 Nunc alios, alios dum nubila ventus agebat,
 Concipiunt. Hinc ille avium concentus in agris,
 Et lætæ pecudes, et ovantes gutture corvi.
 Si vero solem ad rapidum, lunasque sequentes
 Ordine respicies ; nunquam te crastina fallet 425
 Hora, neque insidiis noctis capiere serenæ.
 Luna revertentes cum primum colligit ignes,
 Si nigrum obscuro comprehenderit aëra cornu,
 Maximus agricolis pelagoque parabitur imber.
 At, si virgineum suffuderit ore ruborem, 430

Haud equidem credo, &c.]
 Here Virgil speaks as an Epicu-
 rean : he does not allow any
 divine knowledge or foresight
 to be in birds, but justly ascribes
 these changes in their behaviour
 to the effects which the altera-
 tions of the air, with regard to

rarefaction and density, have
 upon their bodies.

Si vero, &c.] Having shewn
 how the changes of weather are
 predicted by animals, he now
 proceeds to explain the prog-
 nostics from the sun and moon,
 and begins with the moon.

Ventus erit : vento semper rubet aurea Phœbe.
 Sin ortu quarto, namque is certissimus auctor,
 Pura, neque obtusis per cælum cornibus ibit,
 Totus et ille dies, et qui nascentur ab illo,
 Exactum ad mensem, pluvia ventisque carebunt : 435
 Votaque servati solvent in litore nautæ
 Glauco, et Panopeæ, et Inoo Melicertæ.
 Sol quoque et exoriens, et cum se condit in undas,
 Signa dabit ; solem certissima signa sequuntur ;
 Et quæ mane refert, et quæ surgentibus astris. 440
 Ille ubi nascentem maculis variaverit ortum
 Conditus in nubem, medioque refugerit orbe ;
 Suspecti tibi sint imbres ; namque urget ab alto
 Arboribusque satisque Notus pecorique sinister.
 Aut ubi sub lucem densa inter nubila sese 445
 Diversi rumpent radii, aut ubi pallida surget
 Tithoni croceum linquens Aurora cubile ;

Votaque servati solvent in litore nautæ.] It was a custom amongst the ancient mariners to vow a sacrifice to the sea gods on the shore, provided they returned safe from their voyage.

Glauco, et Panopeæ, et Inoo Melicertæ.] Glaucus was a fisherman, who, observing that his fish, by touching a certain herb, recovered their strength, and leaped again into the water ; had the curiosity to taste of it himself : upon which he immediately leaped into the water, and became a sea god. Panopea was one of the Nereids. Ino was the daughter of Cadmus, and wife of Athamas, king of Thebes. Flying from the fury

of her husband, who had already torn one of their children in pieces, she threw herself into the sea, with her son Melicerta. They were both changed into sea deities. Ino was called by the Greeks Leucothea, and by the Romans Matuta : Melicerta was called by the Greeks Palæmon, and by the Romans Portunus.

Sol quoque, &c.] In this passage are contained the predictions drawn from the rising and setting of the sun.

Tithoni croceum linquens Aurora cubile.] Tithonus was the son of Laomedon, king of Troy. Aurora, or the morning, is fabled to have fallen in love with him.

Heu, male tum mites defendet pampinus uvas,
 Tam multa in tectis crepitans salit horrida grando.
 Hoc etiam, emenso cum jam decedet Olympo, 450
 Profuerit meminisse magis : nam sæpe videmus
 Ipsius in vultu varios errare colores.
 Cæruleus pluviæ denunciat, igneus Euros :
 Sin maculæ incipient rutilo immiscerier igni ;
 Omnia tunc pariter vento nimbisque videbis 455
 Fervere. Non illa quisquam me nocte per altum
 Ire, neque a terra moneat convellere funem.
 At si, cum referetque diem, condetque relatum,
 Lucidus orbis erit, frustra terreberè nimbis,
 Et claro sylvas cernes aquilone moveri. 460
 Denique, quid vesper serus vehat, unde serenas
 Ventus agat nubes, quid cogitet humidus auster,
 Sol tibi signa dabit, Solem quis dicere falsum
 Audeat ? ille etiam cæcos instare tumultus
 Sæpe monet, fraudemque et operta tumescere bella. 465
 Ille etiam extincto miseratus Cæsare Romam,
 Cum caput obscura nitidum ferrugine textit,

Ille etiam, &c.] Having just observed that the sun foretels wars and tumults, he takes occasion to mention the prodigious paleness of the sun after the death of Julius Cæsar. Then he digresses into a beautiful account of the other prodigies which are said to have appeared at the same time. But though he represents these extraordinary appearances as consequences of the murder of Cæsar, yet at the same time he shews that they predicted the civil war of Augustus and Anthony

against Brutus and Cassius.—The reader cannot but observe how judiciously Virgil takes care to shew that he had not forgot the subject of his poem in this long digression. At the close of it, he introduces a husbandman in future ages ploughing up the field of battle, and astonished at the magnitude of the bones of those who had been there buried.

Ferrugine.] *Ferrugo* does not properly signify *darkness* or *blackness*, but a *deep redness*.—Thus *ferrugineus* is applied to

Impiaque æternam timuerunt sæcula noctem.
 Tempore quamquam illo tellus quoque, et æquora ponti,
 Obscænique canes, importunæque volucres 470
 Signa dabant. Quoties Cyclopum effervere in agros
 Vidimus undantem ruptis fornacibus Ætnam,
 Flammarumque globos, liquefactaque volvere saxa !
 Armorum sonitum toto Germania cælo
 Audiit; insolitis tremuerunt motibus Alpes. 475
 Vox quoque per lucos vulgo exaudita silentes
 Ingens; et simulacra modis pallentia miris
 Visa sub obscurum noctis, pecudesque locutæ,
 Infandum! sistunt amnes, terræque dehiscunt:
 Et mœstum illacrymat templis ebur, æraque sudant. 480
 Proluit insano contorquens vortice sylvas
 Fluviorum rex Eridanus, camposque per omnes

the flower of the hyacinth, which is also called *purpureus*, the colour of blood.

Impia sæcula.] By *sæcula*, the poet means *men*, in imitation of Lucretius, who frequently uses that word for *kind*, *species*, or *sex*.

Obscænique canes.] *Obscænus*, amongst the augurs, was applied to any thing that was reputed a bad omen.

Importunæque volucres.] Ovid mentions the owls as giving omens. Some omens of birds are mentioned by the historians as preceding the death of Cæsar.

Pecudesque locutæ.] By *pecudes*, the poet seems to mean *oxen*; for those are the cattle which are said to have spoken on this occasion.

Fluviorum rex Eridanus.]—

The two first syllables of *fluviorum* are short; the poet, therefore, puts two short syllables for one long one. Dr. Trapp observes, that this redundancy of the syllables elegantly expresses the overflowing of the river, and has accordingly imitated it in his version:

—Eridanus supreme of *rivers*.

Eridanus is the Greek name for the Po. It rises from the foot of Vesulus, one of the highest mountains of the Alps, and passing through the Cisalpine Gaul, now part of Italy, it falls into the Adriatic sea, or gulf of Venice. It is the largest and most famous of all the rivers of Italy; whence Virgil calls it the king of rivers.

Cum stabulis armenta tulit : nec tempore eodem
 Tristibus aut extis fibræ apparere minaces ;
 Aut puteis manare cruor cessavit ; et alte 485
 Per noctem resonare, lupis ululantibus, urbes.
 Non alias cælo ceciderunt plura sereno
 Fulgura ; nec diri toties arsere cometæ.
 Ergo inter sese paribus concurrere telis

Non alias cælo ceciderunt plura sereno fulgura.] Thunder from a clear sky was always looked upon as a prodigy by the ancients, though not always accounted an ill omen.

Nec diri toties arsere cometæ.] Comets are to this day vulgarly reputed dreadful presages of future wars. Virgil is generally thought to mean that comet which appeared for seven nights after Cæsar's death. But he speaks of several comets : wherefore I rather believe he means some fiery meteors which were seen about that time. Besides, the famous comet, which is said to have appeared for seven days, was esteemed a good omen, and was fancied to be Cæsar's soul converted into a blazing star by Venus. Before we part with these prodigies, it may not be amiss to observe, that it is very common not only with poets, but with historians also, to introduce them as attending upon great wars, and especially upon the destruction of cities and great persons. Lucan makes them wait on the battle of Pharsalia ; and Josephus is not sparing of them at the destruction of Jerusalem. The wisest men, however, amongst the ancients, had little faith in them,

and only made use of them to lead the superstitious vulgar.— Virgil has related them as a poet, with a design to flatter his patron Augustus ; for it cannot be supposed that he, who was not only a philosopher, but an Epicurean also, could have any real faith in such predictions. If historians have thought it not unbecoming their gravity to make such relations, surely a poet may be indulged in making use of popular opinions, when they serve to adorn his work, and ingratiate himself with those who have inclination and power to confer benefits upon him.

Ergo inter sese, &c.] There seems to be no small difficulty in explaining what Virgil means by saying Philippi saw two civil wars between the Romans, and Emathia and the plains of Hæmus were twice fattened with Roman blood. It is, however, very probable that the poet alludes to the two great civil wars, the first of which was decided at Pharsalia, and the latter at Philippi. This is generally allowed to be Virgil's meaning ; but then the great distance between those two places causes an almost inextricable difficulty. For my part, I believe Virgil is to be understood as using the

Romanas acies iterum videre Philippi : 490
 Nec fuit indignum superis, bis sanguine nostro
 Emathiam, et latos Hæmi pinguescere campos.
 Scilicet et tempus veniet, cum finibus illis
 Agricola, incurvo terram molitus aratro,
 Exesa inveniet scabra rubigine pila ; 495
 Aut gravibus rastris galeas pulsabit inanes,
 Grandiaque effossis mirabitur ossa sepulchris.

latitude of a poet, not the exactness of a historian, or a geographer. He seems to have considered all that part of Greece which contains Thessaly, Epirus, and Macedon, quite to the foot of mount Hæmus, as one country. And indeed it appears from Cæsar's own account of that war, that it extended over all those countries. Soon after Cæsar was come into Greece, we find all Epirus submitting to him, and the two armies encamped between Dyrrhachium and Apollonia, with the river Apsus between the two camps. There are several sharp engagements in the neighbourhood of Dyrrhachium. After his defeat there, he marches to the river Genusus, where there was a skirmish between Cæsar's horse and those of Pompey, who pursued him. We find Domitius marching as far as Heraclea Sentica, which is in the farther part of Macedon, towards Thrace; whence, being closely pursued by Pompey, he narrowly escaped, and joined Cæsar at Æginium, on the borders of Thessaly.—Presently after, Cæsar besieges Gomphi, a city of Thessaly, near Epirus, and soon subdues all

Thessaly, except the city of Larissa, which was possessed by Scipio's army. Pompey in a few days marches into Thessaly, and joins his army with that of Scipio. After the famous battle of Pharsalia, in Thessaly, we find Cæsar pursuing Pompey as far as Amphipolis, a city of Macedon, in the confines of Thrace, not far from Philippi. Thus we see the war was not confined to Thessaly, but spread itself all over Epirus and Macedon, even to the borders of Thrace; so that the two wars may, with some latitude, be ascribed to the same country, though there was so large a space between the two spots where they were decided.

Paribus telis.] By equal arms, the poet means a civil war; Romans being opposed to Romans.

Grandia ossa.] It was the opinion of the ancients that mankind degenerated in size and strength. In the twelfth Æneid, the poet represents Turnus throwing a stone of such a size, that twelve such men as lived in his time could hardly lift from the ground.—In the passage now before us, he re-

Dii patrii, indigetes, et Romule, Vestaque mater,
 Quæ Tuscum Tiberim, et Romana palatia servas,
 Hunc saltem everso juvenem succurrere sæclo 500
 Ne prohibete: satis jampridem sanguine nostro
 Laomedontæ luimus perjuria Trojæ.
 Jampridem nobis cæli te regia, Cæsar,
 Invidet, atque hominum queritur curare triumphos.
 Quippe ubi fas versum atque nefas: tot bella per orbem:
 Tam multæ scelerum facies: non ullus aratro 506
 Dignus honos: squalent abductis arva colonis,

presents their degenerate posterity astonished at the bones of the Romans who fell at Pharsalia and Philippi, which, in comparison of those of later ages, may be accounted gigantic.

Dii patrii, &c.] The poet concludes the first book with a prayer to the gods of Rome to preserve Augustus, and not to take him yet into their number, that he may save mankind from ruin. The *Dii patrii* are those which preside over particular cities, as Minerva over Athens, and Juno over Carthage. They are also called *Penates*; and in the second *Æneid* our poet himself seems to make the *Dii patrii* and *Penates* the same. The *Indigetes* are men who, on account of their great virtues, have been deified. Hence it appears that Virgil invokes two orders of gods, the *Dii patrii*, gods of the country, tutelary gods, or *Penates*; and the *Indigetes*, or deified men: and then that he enumerates one of the chief of each order. For we find that Vesta is a principal tutelary goddess of Rome; and

Romulus is one of the chief of the *Indigetes*, being the founder of the city.

Tuscum Tiberim.] The Tiber is so called, because it rises in Etruria.

Romana palatia.] It was on the Palatine hill that Romulus laid the foundation of Rome. Here he kept his court, as did also Augustus Cæsar; hence the word *palatium* came to signify a royal seat or palace.

Juvenem.] He means Augustus Cæsar, who was then a young man, being about twenty-seven years of age when Virgil began his *Georgicks*, which he is said to have finished in seven years.

Laomedontæ luimus perjuria Trojæ.] Laomedon, king of Troy, when he was building a wall round his city, hired the assistance of Neptune and Apollo, and afterwards defrauded them of the reward he had promised.

Non ullus aratro dignus honos.] Here again the poet slides beautifully into his subject. When he is speaking of the whole world's being in arms, he ex-

Et curvæ rigidum falces conflantur in ensem.

Hinc movet Euphrates, illinc Germania bellum :

Vicinæ ruptis inter se legibus urbes 510

Arma ferunt : sævit toto Mars impius orbe.

Ut cum carceribus sese effudere quadrigæ,

Addunt in spatio, et frustra retinacula tendens

Fertur equis auriga, neque audit currus habenas.

presses it by saying the husbandmen are pressed into the service, the fields lie neglected, the plough is slighted, and the instruments of agriculture are turned into swords.

Et curvæ rigidum falces conflantur in ensem.] We have an expression much like this in the prophet Joel : " Beat your plough-shares into swords, and your pruning-hooks into spears."

Hinc movet Euphrates, illinc Germania bellum.] This part of the Georgicks must have been written whilst Augustus and Anthony were drawing together their forces to prepare for that

war, which was decided by the defeat of Anthony and Cleopatra at Actium. Anthony drew his forces from the eastern part of the empire, which Virgil distinguishes by the river Euphrates : Augustus drew his from the western parts, which he expresses by Germany.

Addunt in spatio.] Virgil seems to me to mean by *spatium* the whole space that was allotted for the course. Heinsius and Ruæus, whom I have followed, read *addunt in spatio*; which I take to signify, *they increase their swiftness in the ring, or run faster and faster.*

P. VIRGILII MARONIS

GEORGICORUM

LIBER SECUNDUS.

HACTENUS arborum cultus, et sidera cæli :
Nunc te, Bacche, canam, nec non sylvestria tecum
Virgulta, et prolem tarde crescentis olivæ.

Hactenus arborum, &c.] The poet begins this book with a brief recapitulation of the subject of the first: he then declares that of the second book to be vines, olives, and wild trees and shrubs; and invokes Bacchus to his assistance.

Nec non sylvestria tecum, &c.] Virgil, in order to raise the dignity of the verse in this place, above that of the proposition in the first Georgick, as he there makes use of a figure, by employing *sydere* instead of *tempore*, so here he chooses a nobler figure, by the apostrophe he makes to Bacchus; and in the third book, he uses the same figure, for the same purpose, three times in the two first lines. But this expression, *nunc te, Bacche, canam*, having the air of a Bacchique piece, which was

not by any means the poet's intention, he immediately gives it another turn, by declaring he will celebrate equally with Bacchus, that is, the vine, every twig of the forest. This seems to be Virgil's meaning, and this made the subject worthy of Virgil. He undertakes to disclose all the bounties of nature in her productions of trees, and plants, and shrubs; and this he does from the vine to the furze.

Tarde crescentis olivæ.] The ancient Greek writers of agriculture speak of the olive as a very slow grower. Pliny quotes a passage from Hesiod, wherein he says, that the planter of an olive never lived to gather the fruit of it; but he adds, that in his time they planted olives one year, and gathered the fruit the

Huc, pater O Lenæe : tuis hic omnia plena
 Muneribus ; tibi pampineo gravidus autumnò 5
 Floret ager, spumat plenìs vindemia labris.
 Huc, pater O Lenæe, veni : nudataque musto
 Tinge novo mecum dereptis crura cothurnis.
 Principio arboribus varia est natura creandis :
 Namque aliæ, nullis hominù cogentibus, ipsæ 10
 Sponte sua veniunt, camposque et flumina late
 Curva tenent ; ut molle siler, lentæque genistæ,
 Populus, et glauca canentia fronde salicta.

next. But Hesiod no doubt spake of sowing the seeds of the olive ; which will take off Pliny's objection, who seems to mean the transplanting of the truncheons. It is not improbable that the ancient Grecians were unacquainted with any other method of propagating olives, than by sowing them : and, as Mr. Miller informs us, they practice that method in Greece, to this day. Hence, Virgil might make use of the epithet *slow growing* ; though in his time they had a quicker way of propagating olives.

Pater O Lenæe.] Virgil makes use of the name *Lenæus* for Bacchus in this place.

Tuis muneribus.] Bacchus is said to have been the inventor of wine.

Nudataque musto, &c.] This alludes to the custom, frequent even now, in Italy and other places, of treading out the grapes with their feet.

Principio arboribus, &c.] The poet begins with an account of the several methods of producing trees : and first he speaks of the

three ways by which they are produced without culture ; spontaneously, by seeds, and by suckers.

Sponte sua veniunt.] Though the spontaneous generation of plants is now sufficiently exploded ; yet it was universally believed by the ancient philosophers. Instances of this are frequent in Aristotle, Pliny, and many others.

Siler.] I have followed the general opinion, in translating *siler*, an *osier*. I do not meet with any thing certain, in the other Latin writers, to determine exactly what plant they meant.

Lentæque genistæ.] I take the *genista* to be what we call Spanish broom ; which grows in great plenty in most parts of Italy. The Italians weave baskets of its slender branches. The flowers are very sweet, last long, and are agreeable to bees.

Populus.] This no doubt is the poplar, of which, according to Pliny, there are three sorts ; the white, the black, and the Libyan, which is our asp.

Pars autem posito surgunt de semine ; ut altæ
 Castaneæ, nemorumque Jovi quæ maxima frondet 15
 Esculus, atque habitæ Graiis oracula quercus.
 Pullulat ab radice aliis densissima sylva ;
 Ut cerasis, ulmisque : etiam Parnassia laurus
 Parva sub ingenti matris se subjicit umbra.
 Hos natura modos primum dedit : his genus omne 20
 Sylvarum, fruticumque viret, nemorumque sacrorum.

Glauca canentia fronde salicta.] This is a beautiful description of the common willow: the leaves are of a blueish green, and the under side of them is covered with a white down. He uses *salictum* or *salicetum*, the place where willows grow, for *salices*, the trees themselves.

Castaneæ.] The *Castanea* no doubt is our chesnut.

Nemorumque Jovi quæ maxima frondet esculus.] It is no easy matter to determine certainly what the *esculus* is. I think it not improbable that it may be that sort of oak, which is known, in some parts of England, under the name of the *bay-oak*. It has a broad dark-green firm leaf, not so much sinuated about the edges, as that of the common oak. In the common oak, the acorns grow on long stalks, and the leaves have scarce any tail, but grow almost close to the branches; but in the bay-oak the acorns grow on short stalks and the leaves have long tails.

Habitæ Graiis oracula quercus.] It is very well known how fond the Romans were of their gods, and religious ceremonies, and what a contempt

they had for those of other nations.

Cerasis.] Cherries were a new fruit amongst the Romans in Virgil's time. Pliny tells us they were brought from Pontus, by Lucullus, after he had subdued Mithridates.

Ulmis.] Elms were in great request amongst the ancients, they being preferred before all other trees for props to their vines. Hence we find frequent mention of them amongst the poets.

Parnassia laurus.] The finest bay-trees grew on mount Parnassus, according to Pliny: "Spectatissima in monte Parnasso." I have endeavoured to prove in the note on ver. 306 of the first Georgick, that the bay, and not the laurel, is the *laurus* of the ancients. I shall add in this place, that the laurel is not so apt to propagate itself by suckers as the bay.

Hos natura modos primum dedit.] By this the poet means, that these are the ways by which trees are naturally propagated, without the assistance of art.

Fruticum.] The difference between a tree and a shrub is,

Sunt alii, quos ipse via sibi reperit usus.
 Hic plantas tenero abscindens de corpore matrum
 Deposuit sulcis : hic stirpes obruit arvo,
 Quadrifidasque sudes, et acuto robore vallos : 25
 Sylvarumque aliæ pressos propaginis arcus
 Expectant, et viva sua plantaria terra.
 Nil radice egent aliæ ; summumque putator
 Haud dubitat terræ referens mandare cacumen.
 Quin et caudicibus sectis, mirabile dictu, 30
 Truditur e sicco radix oleagina ligno.
 Et sæpe alterius ramos impune videmus

that the tree rises from the root with a single trunk, and the shrub divides itself into branches, as soon as it rises from the root.

Sunt alii, &c.] Having already mentioned the several ways by which plants naturally propagate their species ; he now proceeds to mention those methods which are used by human industry. These are by suckers, setts, layers, cuttings, pieces of the cleft wood, and ingrafting.

Plantas tenero abscindens de corpore matrum.] In these words the poet plainly describes the propagation of plants by suckers.

Hic stirpes obruit arvo, quadrifidasque sudes, et acuto robore vallos.] This is fixing the large branches like stakes into the earth. " This line," says Mr. B——, " has very much puzzled the commentators, but there is no great difficulty in it, to any one that is the least versed in husbandry, and consequently knows that there are two ways

of planting setts. The *quadrifidas sudes* is when the bottom is slit across both ways ; the *acuto robore* is when it is cut into a point, which is called the *coltsfoot*."

Sylvarumque aliæ, &c.] This is propagating by layers, which are called *propagines*. It is to be observed that, though we use the word *propagation* for any method of increasing the species ; yet, amongst the Roman writers of agriculture, *propagatio* is used only for layers.

Nil radice egent aliæ, &c.] Here he plainly describes what we call cuttings. It is cutting the young shoots of a tree, and planting them into the ground ; whence Virgil says they have no need of a root.

Quin et caudicibus sectis, &c.] He speaks of it justly as a wonder, that olive-trees should strike roots from dry pieces of the trunk.

Alterius ramos impune videmus vertere in alterius.] In this passage he plainly speaks of

Vertere in alterius, mutataque insita mala
 Ferre pyrum, et prunis lapidosa rubescere corna.
 Quare agite O proprios generatim discite cultus, 35
 Agricolaë, fructusque feros mollite colendo,
 Neu segnes jaceant terræ. Juvat Ismara Baccho
 Conserere, atque Olea magnum vestire Taburnum.
 Tuque ades, inceptumque una decurre laborem,
 O decus, O famæ merito pars maxima nostræ, 40
 Mæcenâs, pelagoque volans da vela patenti.
 Non ego cuncta meis amplecti versibus opto :
 Non, mihi si linguæ centum sint, oraque centum,
 Ferrea vox. Ades, et primi lege littoris oram :
 In manibus terræ : non hic te carmine ficto, 45
 Atque per ambages, et longa exorsa tenebo.
 Sponte sua quæ se tollunt in luminis oras,

grafting, of which he subjoins two instances. This subject is farther explained, ver. 73.

Mutataque insita mala ferre pyrum.] He speaks of grafting apples upon a pear-stock, not of pears upon an apple-stock, as Dryden has translated it.

Prunis lapidosa rubescere corna.] It is a doubt whether Virgil means, that cornels are ingrafted upon plum-stocks, or plums upon cornel-stocks. May takes it in the former sense. I take the former to be the poet's meaning: for the cornelian cherry is a fruit of so beautiful a red colour, that the cornel cannot properly be said to glow or redden with plums, which are not so red as its own natural fruit. Besides, the epithet *stony* belongs very properly to the fruit of the cornel, not

to the tree: wherefore if Virgil speaks of that fruit, he must mean the stock of the plum.

Juvat Ismara Baccho conserere.] Ismarus is a mountain of Thrace, not far from the mouth of Hebrus. That country was famous for good wines.

Olea magnum vestire Taburnum.] Taburnus is a mountain of Campania, which was very fruitful in olives. It is now called Taburo.

Tuque ades, &c.] The poet having invoked Bacchus, and proposed the subject of this book, now calls upon his patron Mæcenâs, to give him his assistance.

Sponte sua, &c.] The poet had before mentioned the three ways by which wild trees are produced; spontaneously, by roots, and by seeds. Here he

Infœcunda quidem, sed læta et fortia surgunt :
 Quippe solo natura subest. Tamen hæc quoque si quis
 Inserat, aut scrobibus mandet mutata subactis, 50
 Exuerint sylvestrem animum, cultuque frequenti
 In quascunquè voces artes, haud tarda sequentur.
 Nec non et sterilis, quæ stirpibus exit ab imis,
 Hoc faciet, vacuos si sit digesta per agros.
 Nunc altæ frondes, et rami matris opacant, 55
 Crescentique adimunt foetus, uruntque ferentem.
 Jam, quæ seminibus jactis se sustulit arbos,
 Tarda venit, seris factura nepotibus umbram.
 Pomaque degenerant, succos oblita priores :
 Et turpes avibus prædam fert uva racemos. 60
 Scilicet omnibus est labor impendendus, et omnes
 Cogendæ in sulcum, ac multa mercede domandæ.

mentions them again, and shews by what culture each sort may be meliorated.

Quippe solo natura subest.] By nature's lying hid in the soil, the poet seems to mean, that there is some hidden power in the earth, which causes it to produce particular plants, which therefore grow fair and strong in that soil, which is adapted to give them birth.

Tamen hæc quoque si quis, &c.] The way to tame these luxuriant wild trees, is to ingraft a good fruit upon them, or to transplant them.

Inserat.] Some have imagined erroneously that Virgil means that their branches should be ingrafted upon other trees; but this is contrary to practice. *Inserere arborem* signifies not only to ingraft that tree upon ano-

ther, but also to ingraft another upon the stock of that.

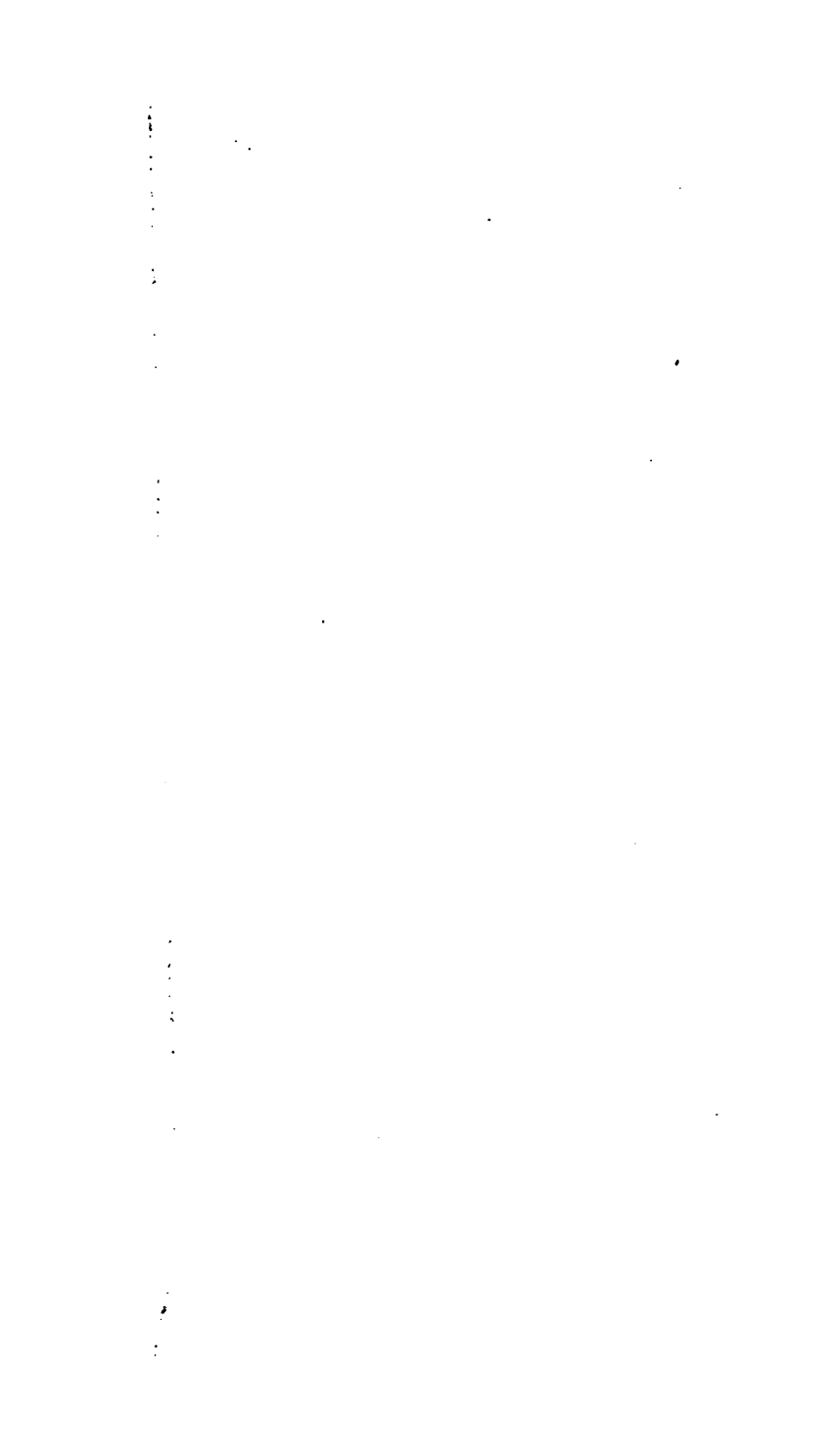
Pomaque degenerant.] Some take *poma* to mean the fruit of the tree just mentioned; and indeed the ancients seem to have used *pomum* not only for an *apple*, but for any esculent fruit. Others understand the poet to speak of the fruit of the *apple-tree*.

Turpes avibus prædam fert uva racemos.] *Uva* must be used here figuratively for the tree: for *uva* signifies the whole cluster of grapes, as well as *racemus*, not a single grape, which is properly called *acinus* or *vinaceum*. Thus, at the latter end of the fourth Georgick, we find *uva* used to express a swarm of bees hanging on the branches of a tree, ver. 555.



ORIENTAL PLANE TREE.

Platanus.



Sed truncis oleæ melius, propagine vites

Respondent, solido Paphiæ de robore myrtus.

Plantis et duræ coryli nascuntur, et ingens

65

Fraxinus, Herculeæque arbos umbrosa coronæ,

Chaonique patris glandes : etiam ardua palma

Nascitur, et casus abies visura marinos.

Inseritur vero ex fœtu nucis arbutus horrida,

Et steriles platani malos gessere valentes :

70

Castanæ fagos, ornusque incanuit albo

Sed truncis, &c.] Here the poet speaks of the several ways of cultivating trees by human industry ; and gives us a no less just than beautiful description of the manner of inoculating and ingrafting. *Truncus* is properly a stock of a tree, divested of its head : hence these *taleæ*, or branches, with their heads cut off, are called *trunci*. The French derive their word *trunc* from *truncus* ; and hence comes our word *truncheon*. The winters in England are generally too severe, to suffer olive-trees to be planted in the open ground. The way of propagating them here is by laying down their tender branches, and taking them from the mother-plant in about two years. This method is so tedious, that most people choose to have them from Italy in the spring. They are usually planted in pots or cases, and removed into the green-house at the approach of winter.

Propagine vites respondent.] Virgil here recommends the propagation of vines by layers : which is still practised.

Solido Paphiæ de robore myr-

tus.] The myrtles are called Paphian from Paphos a city of the island Cyprus, where Venus was worshipped. The myrtle was sacred to that goddess : see the note on ver. 28. of the first book. By *solido de robore* he seems to mean planting by sets.

Plantis.] By *plantis* the poet means suckers ; which is a method still in common practice : though it is now found to be a better way to propagate them by layers.

Herculeæque arbos umbrosa coronæ.] The tree of Hercules was the poplar.

Casus abies visura marinos.] The *abies* is our *yew-leaved fir-tree*. The wood of this tree was much used by the ancients in their shipping.

Steriles platani malos gessere valentes.] The *platanus* is our *oriental plane-tree*, without all question. Dionysius, the geographer, compares the form of the Morea, or ancient Peloponnesus, to the leaves of this tree, making the footstalk to be the isthmus, by which it is joined to Greece.

Castanæ fagos.] The commentators have been induced to

Flore pyri, glandemque sues fregere sub ulmis.
 Nec modus inserere, atque oculos imponere simplex.
 Nam qua se medio trudent de cortice gemmæ,
 Et tenues rumpunt tunicas, angustus in ipso 75
 Fit nodo sinus : huc aliena ex arbore germen
 Includunt, udoque docent inolescere libro.
 Aut rursum enodes trunci resecantur, et alte

alter the text, on a supposition, that chesnuts were esteemed in Virgil's time, as much superior to beech-mast, as they are now : the contrary to which I believe may easily be proved. Pliny mentions chesnuts as a very sorry sort of fruit, and seems to wonder that nature should take such care of them, as to defend them with a prickly husk. The mast of the beech was reckoned a very sweet nut, and men are said to have been sustained by it in a siege. This tree was held in great veneration by the Romans, vessels made of it were used in their sacrifices, and the mast was used by them in medicine. Hence I see no reason to doubt, that Virgil meant the ingrafting a beech on a chesnut : though with us, who prefer the chesnut, this practice would be absurd.

Ornusque incanuit albo flore pyri.] What the Romans called *ornus* seems to be the *sorbus aucuparia* or *quicken-tree*, which grows in mountainous places ; not only in Italy, but in many parts, especially the northern counties of *England*, where it is commonly called the mountain ash. I have sometimes suspected that the *ornus* may be that sort of ash, from which the

manna is said to be gathered in Calabria.

Inserere, atque oculos imponere.] Here the poet shews the difference between grafting and inoculating. Inoculation, or budding, is performed by making a slit in the bark of one tree, and inserting the bud of another into it. There are several ways of grafting now in use, but the only one which Virgil describes, is what we call cleft-grafting, which is performed by cleaving the head of the stock, and placing a cion from another tree in the cleft.

Trunci.] We call the body of a tree the *trunk* : but *truncus* is not used for the body, unless the head be cut off. The body of a tree when it is adorned with its branches, is called *caudex* or *codex*. To conclude the notes on this passage about ingrafting and inoculating : it seems impossible not to observe the beautiful manner in which our poet has described them. The variety of expression which he has used in speaking of the different sorts of ingrafted trees, and the various epithets he bestows on them, render this passage exceedingly delightful. The arbutus is distinguished by its ruggedness ; the plane by its

Finditur in solidum cuneis via ; deinde feraces
 Plantæ immittuntur : nec longum tempus, et ingens 80
 Exiit ad cælum ramis felicibus arbos,
 Miraturque novas frondes, et non sua poma.
 Præterea genus haud unum, nec fortibus ulmis,
 Nec salici, lotoque, neque Idæis cyparissis :
 Nec pingues unam in faciem nascuntur olivæ, 85
 Orchites, et radii, et amara pausia bacca :
 Pomaque, et Alcinoi sylvæ : nec surculus idem
 Crustumis, Syriisque pyris, gravibusque volemis.
 Non eadem arboribus pendet vindemia nostris,

barren shade ; and the pear by its snowy blossoms. It would have become a prose writer, simply to have said that any cion may be ingrafted on any stock : but a poet must add beauty to his instructions, and convey the plainest precepts in the most agreeable manner. Thus Virgil, after he had said that walnuts are ingrafted on arbutus, apples on planes, and beeches on chesnuts, adorns the wild ash with the fine blossoms of the pear : and instead of barely telling us that oaks may be ingrafted on elms, he represents the swine crunching acorns under elms, than which nothing can be more poetical. At the close of this passage, he gives life and sense to his ingrafted trees ; making them wonder at the unknown leaves and fruits with which they are loaded.

Loto.] There is a tree, and also an herb, called *lotus* by the ancients. But it is the tree which Virgil here speaks of.

Idæis cyparissis.] He calls

the cypress *Idæan*, from *Ida*, a mountain of Crete.

Nec pingues unam in faciem nascuntur olivæ.] There are many sorts or varieties of olives : though they are not so numerous as apples, pears, and plums. Cato mentions eight sorts.

Radii.] The *radius* is a long olive, so called from its similitude to a weaver's shuttle.

Amara pausia bacca.] The poet mentions the bitter berry of this sort of olive, because it is to be gathered before it is quite ripe ; for then it has a bitter or austere taste.

Alcinoi sylvæ.] The gardens of Alcinous, in which were groves of fruit trees, are celebrated in the seventh *Odyssey*.

Crustumis, Syriisque pyris gravibusque volemis.] The *crustumia*, or, as others call them, *crustumina*, were reckoned the best sort of pears. The *volemi* are so called, *quia volam manus impleant*, because they fill the palm of the hand.

Quam Methymnæo carpit de palmite Lesbos. 90
 Sunt Thasiæ vites, sunt et Mareotides albæ:
 Pinguibus hæ terris habiles, levioribus illæ:
 Et passo Psythia utilior, tenuisque lageos,
 Tentatura pedes olim, vincturaque linguam;
 Purpureæ, preciaque, et quo te carmine dicam, 95
 Rhætica? nec cellis ideo contende Falernis.
 Sunt etiam Ammineæ vites, firmissima vina,
 Tmolius adsurgit quibus, et rex ipse Phanæus,
 Argitisque minor: cui non certaverit ulla,
 Aut tantum fluere, aut totidem durare per annos. 100
 Non ego te, dīs, et mensis accepta secundis,

Methymnæo.] Methymna is a city of Lesbos, an island of the Ægean sea, famous for good wine.

Thasiæ vites.] Thasus is another island of the same sea. The Thasian wine is mentioned by Pliny, as being in high esteem.

Mareotides albæ.] It is disputed whether these vines are so called from Mareia, or Mareotis, a lake near Alexandria; from Mareotis, a part of Africa, called also Marmarica, and now Barca; or from Mareotis, a part of Epirus.

Passo Psythia utilior.] *Passum* is a wine made from raisins, or dried grapes.

Tenuis lageos.] The *lageos* is so called, on account of its colour. This was not an Italian, but a foreign wine, as we are informed by Pliny. Some think that *tenuis* signifies *weak*, and therefore that the poet uses *olim*, to signify that it will be long before it affects the head. I

take *tenuis* in this place to signify what we call a *light wine*.

Quo te carmine dicam, Rhætica?] Rhætia is a country bordering upon Italy. It has been questioned whether this expression of Virgil is intended to praise the Rhætian wines or not.

Nec cellis ideo contende Falernis.] Falernus is the name of a mountain of Campania, famous for the best wine.

Tmolius adsurgit quibus, et rex ipse Phanæus.] Phanæ or Phanæa is the name of a mountain of Chios, now called Scio. The Chian wines are abundantly celebrated by the Greek and Roman writers.

Argitis.] This is thought to be so called from Argos, a city, and kingdom in the Morea, or ancient Peloponnesus.

Dīs, et mensis.] The first course was of flesh, and the second, or dessert, of fruit; at which they poured out wine to the gods, which was called *liba*.

Transierim, Rhodia, et tumidis, Bumaste, racemis.
 Sed neque quam multæ species, nec nomina quæ sint,
 Est numerus ; neque enim numero comprehendere refert :
 Quem qui scire velit, Libyci velit æquoris idem 105
 Discere quam multæ Zephyro turbentur arenæ :
 Aut ubi navigiis violentior incidit Eurus,
 Nosse, quot Ionii veniant ad litora fluctus.
 Nec vero terræ ferre omnes omnia possunt.
 Fluminibus salices, crassisque paludibus alni 110
 Nascuntur : steriles saxosis montibus orni :
 Littora myrtetis lætissima : denique apertos
 Bacchus amat colles, aquilonem et frigora taxi.
 Aspice et extremis domitum cultoribus orbem,
 Eoasque domos Arabum, pictosque Gelonos. 115

tion. Therefore, when the poet says the Rhodian wine is grateful to the gods and to second courses, he means it was used in libations, which were made at these second courses ; or perhaps, that the wine was poured forth, and the grapes served up, as part of the dessert.

Nec vero terræ, &c.] The poet now informs us, that different plants require different soils : he mentions several considerable trees, by which the countries that produce them may be distinguished ; and concludes with a beautiful description of the citron-tree.

Fluminibus salices.] The author of the books of plants, ascribed to Aristotle, says that willows grow either in dry or wet places. It would be wasting time, to produce innumerable quotations from other authors, to shew that wet grounds

are the proper soil for willows : since it is confirmed by daily experience.

Crassis paludibus.] Mr. Evelyn says, "The alder is of all the other the most faithful lover of watery and boggy places, and those most despised weeping parts, or water-galls of forests ; for in better and drier ground they attract the moisture from it, and injure it."

Extremis domitum cultoribus orbem.] Servius thinks the preposition *cum* is to be understood here, and that these words are to be rendered "the farthest part of the earth subdued together with its husbandmen." He supposes the poet designs a compliment to the Romans, who had subdued those nations.

Pictos Gelonos.] The Geloni were a people of Scythia, who painted their faces, like several

Divisæ arboribus patriæ : sola India nigrum
 Fert ebum : solis est thurea virga Sabæis.
 Quid tibi odorato referam sudantia ligno
 Balsamaque, et baccas semper frondentis acanthi ?
 Quid nemora Æthiopum, molli canentia lana ? 120
 Velleraque ut foliis depectant tenuia Seres ?
 Aut quos oceano propior gerit India lucos,
 Extremi sinus orbis ? ubi aëra vincere summum

other barbarous nations, to make themselves appear more terrible in battle.

Sola India nigrum fert ebum.] Our poet has been accused of a mistake in saying that only India produces ebony, since we are informed by good authors, not only that it is brought from Ethiopia, but also that the best grows in that country.

Solis est thurea virga Sabæis.] See the note on *molles sua thura Sabæi*, book i. ver. 57.

Balsamaque.] According to Pliny, the balsam plant grows only in Judæa; but Josephus tells us, that the Jews had a tradition, that it was first brought into their country by the Queen of Sheba, who presented it to Solomon. According to the best accounts of modern authors, the true country of the balsam plant is Arabia Felix. It is a shrub with unequally pennated leaves. The balsam flows out of the branches, either naturally, or by making incisions in June, July, and August. It is said to be white at first, then green, and at last of a yellow colour, like that of honey.

Baccas semper frondentis acan-

thi.] There are two sorts of acanthus; the one an Egyptian tree, of which the poet speaks in this place; and the other an herb. The tree is described by Theophrastus. He says it is called *acanthus*, because it is all over prickly, except the trunk: for it has thorns upon the shoots and leaves. It is a large tree, and affords timber of twelve cubits. The flowers grow in little balls, which Virgil might therefore poetically call berries; though that word strictly belongs to small round fruits.

Nemora Æthiopum, molli canentia lana.] These forests, that are hoary with soft wool, are the cotton-trees. They grow usually to about fifteen feet in height: the cotton is a soft substance, growing within a greenish husk, and serving to defend the seeds.

Velleraque ut foliis depectant tenuia Seres.] The Seres were a people of India, who furnished the other parts of the world with silk. The ancients were generally ignorant of the manner in which it was spun by the silk-worms; and imagined that it was a sort of down, gathered from the leaves of trees.



CITRON TREES.

J. Fisher, Sc.

Arboris haud ullæ jactu potuere sagittæ :
 Et gens illa quidem sumptis non tarda pharetris. 125
 Media fert tristes succos, tardumque saporem
 Felicis mali, quo non præsentius ullum,
 Pocula si quando sævæ infecere novercæ,
 Miscueruntque herbas, et non innoxia verba,
 Auxilium venit, ac membris agit atra venena. 130
 Ipsa ingens arbos, faciemque simillima lauro :
 Et si non alium late jactaret odorem,
 Laurus erat : folia haud ullis labentia ventis :
 Flos ad prima tenax : animas et olentia Medi
 Ora foveant illo, et senibus medicantur anhelis. 135

Media fert tristes succos, &c.] The fruit here mentioned is certainly the citron. Dioscorides says expressly, that the fruit which the Greeks call *medicum*, is in Latin called *citrium*. *Tristis* signifies *bitter*, as *tristisque lupini*. This must be understood either of the outer rind, which is very bitter ; or of the seeds, which are covered with a bitter skin. The juice of the pulp is acid. What sort of taste the poet means by *tardum sapor*, is not very easy to determine. Servius seems to understand it to be a taste which does not presently discover itself.—Philargyrius interprets it a taste which dwells a long time upon the palate. La Cerda takes it to mean, that persons are slow or unwilling to swallow it, on account of its acrimony.

Membris agit atra venena.] Athenæus relates a remarkable story of the use of citrons against poison, which he had from a friend of his, who was governor

of Egypt. This governor had condemned two malefactors to death by the bite of serpents. As they were led to execution, a person taking compassion on them, gave them a citron to eat. The consequence of this was, that though they were exposed to the bite of the most venomous serpents, they received no injury. The governor, being surprised at this extraordinary event, inquired of the soldier who guarded them what they had eat or drank that day ; and being informed that they had only eaten a citron, he ordered that the next day one of them should eat citron and the other not. He who had not tasted the citron, died presently after he was bitten ; the other remained unhurt.

Animas et olentia Medi ora foveant illo.] Grimoaldus refers *illo* to the flower ; but it is generally thought to refer to the fruit.

Sed neque Medorum sylvæ, ditissima terra,
 Nec pulcher Ganges, atque auro turbidus Hermus,
 Laudibus Italiæ certent : non Bactra, neque Indi,
 Totaque thuriferis Panchaïa pinguis arenis.
 Hæc loca non tauri spirantes naribus ignem 140
 Invertere, satis immanis dentibus hydri ;
 Nec galeis, densisque virum seges horruit hastis :
 Sed gravidæ fruges, et Bacchi Massicus humor
 Implevere ; tenent oleæ, armentaque læta.
 Hinc bellator equus campo sese arduus infert : 145
 Hinc albi, Clitumne, greges, et maxima taurus
 Victima, sæpe tuo perfusi flumine sacro,
 Romanos ad templa deum duxere triumphos.

Sed neque, &c.] The poet, having spoken of the most remarkable plants of foreign countries, takes occasion to make a beautiful digression in praise of Italy.

Pulcher Ganges.] The Ganges is a great river of India, dividing it into two parts. It is mentioned by Pliny as one of the rivers which afford gold.

Auro turbidus Hermus.] Hermus is a river of Lydia ; it receives the Pactolus, famous for its golden sands.

Bactra.] This is the name of the capital city of a country of Asia, lying between Parthia on the west, and India on the east. Pliny says, it is reported that there is wheat in this country, of which each grain is as big as a whole ear of the Italian wheat.

Indi.] He puts the name of the people for the country.—Probably the poet may mean Ethiopia in this place ; for he has spoken already of India pro-

perly so called, in mentioning the Ganges.

Thuriferis Panchaïa pinguis arenis.] Panchaia or Panchæa is a country of Arabia Felix.

Hæc loca, &c.] He alludes to the story of Jason, who went to Colchis for the golden fleece ; where he conquered the bulls, which breathed forth fire from their nostrils, and yoked them to a plough. He also slew a vast dragon, sowed his teeth in the ground, and destroyed the soldiers, which arose from the dragon's teeth like a crop of corn from seed.

Bacchi Massicus humor.]—Massicus is the name of a mountain of Campania, celebrated for wine.

Hinc albi, Clitumne, greges, &c.] Clitumnus is a river of Italy, in which the victims were washed, to be rendered more pure ; for none, but such as were white, were offered to Jupiter Capitolinus.

Hic ver assiduum, atque alienis mensibus æstas :
 Bis gravidæ pecudes, bis pomis utilis arbos. 150
 At rabidæ tigres absunt, et sæva leonum
 Semina : nec miseros fallunt aconita legentes :
 Nec rapit immensos orbes per humum, neque tanto
 Squameus in spiram tractu se colligit anguis.
 Adde tot egregias urbes, operumque laborem : 155
 Tot congesta manu præruptis oppida saxis ;
 Fluminaque antiquos subterlabentia muros.
 An mare, quod supra, memorem, quodque alluit infra ?

Hic ver assiduum, atque alienis mensibus æstas.] He describes the temperate air of Italy, by saying it enjoys a perpetual spring, and summer warmth in such months, as make winter in other countries. *Alienis mensibus* signifies in unusual months; that is, in such months as other countries do not feel warmth.

Bis gravidæ pecudes, bis pomis utilis arbos.] He tells us, the sheep are so fruitful in Italy, that they breed twice in a year.

Nec miseros fallunt aconita legentes.] The aconite or wolfsbane is a poisonous herb, which was found in Heraclea Pontica. We have several sorts in our gardens, one of which is very common, under the name of monkshood. There are several cases of persons poisoned with eating this herb, one of which was communicated to the Royal Society by Mr. Bacon.—Servius affirms, that the aconite grows in Italy; and observes, that the poet does not deny it, but artfully insinuates, that it is so well known to the inhabit-

ants, that they are in no danger of being deceived by it.

Nec rapit immensos, &c.] He does not deny that there are serpents in Italy, but he says they are not so large or so terrible as those of other countries.

Fluminaque antiquos subterlabentia muros.] Some take this to mean, that the walls of these towns are so built as to give admittance to rivers, which flow through them. Others think the poet speaks of the famous aqueducts. But the general opinion is, that he means the rivers which flow close by the walls. Thus when any action is performed close to the walls of a town, we say it is done *under the walls*.

An mare, quod supra, memorem, quodque alluit infra?]—Italy is washed on the north side by the Adriatic sea, or gulf of Venice, which is called *mare superum*, or the *upper sea*; and on the south side by the Tyrrhene, or Tuscan sea, which is called *mare inferum*, or the *lower sea*.

Anne lacus tantos? te, Lari maxime, teque,
 Fluctibus et fremitu assurgens, Benace, marino? 160
 An memorem portus, Lucrinoque addita claustra,
 Atque indignatum magnis stridoribus æquor,
 Julia qua ponto longe sonat unda refuso,
 Tyrrhenusque fretis immittitur æstus Avernis?
 Hæc eadem argenti rivos ærisque metalla 165

Lari maxime.] The Larius is a great lake at the foot of the Alps, in the Milanese, now called Lago di Como.

Benace.] The Benacus is another great lake in the Veronese, now called Lago di Garda; out of which flows the Mincius, on the banks of which our poet was born.

Lucrinoque addita claustra, &c.] Lucrinus and Avernus are two lakes of Campania; the former of which was destroyed by an earthquake, but the latter is still remaining, and now called Lago d' Averno. Augustus Cæsar made a haven of them, to which he gave the name of his predecessor Julius. This great work seems to have been done about the time that Virgil began his Georgicks. We may gather the manner in which these lakes were converted into a haven from Strabo the geographer, who, as well as our poet, lived at the time when it was done. He ascribes the work to Agrippa, and tells us, that the Lucrine bay was separated from the Tyrrhene sea by a mound, which was said to have been made by Hercules: but as the sea had broken through it in places, Agrippa restored it.—This great work consisted chiefly in form-

ing moles to secure the old bank, and leave no more communication with the sea than was convenient to receive the ships into the harbour. Hence it appears that we are to understand these words of Pliny, *Mare Tyrrhenum a Lucrino molibus seclusum*, not to mean that the sea was entirely excluded, but only so far as to secure the bank. This is what the poet means by the moles added to the Lucrine lake, and the sea raging with hideous roar. He calls the new haven the Julian water: as Augustus gave it the name of the Julian port. It remains now that we explain what the poet means by the Tuscan tide being let into the Avernian straits. We find in Strabo, that the lake Avernus lay near the Lucrine bay, but more within land. Hence it seems probable that a cut was made between the two lakes, which the poet calls the straits of Avernus. Philargyrius, in his note on this passage of Virgil, says a storm arose at the time when this work was performed, to which Virgil seems to allude when he mentions the raging of the sea on this occasion.

Hæc eadem argenti rivos, &c.] Pliny tells us in lib. iv. cap. 20. that Italy abounds in all sorts of

Ostendit venis, atque auro plurima fluxit.

Hæc genus acre virum, Marsos, pubemque Sabellam,

Assuetumque malo Ligurem, Volscosque verutos

Extulit : hæc Decios, Marios, magnosque Camillos,

Scipiadas duos bello : et te, maxime Cæsar, 170

metals, but that the digging them up was forbid by a decree of the senate. In lib. xxxiii. cap. 4. he mentions the Po amongst the rivers which afford gold. In the same chapter, he confirms what he had said before of the decree of the senate. At the end of his work, where he speaks of the excellence of Italy above all other countries, he mentions gold, silver, copper, and iron. Virgil seems to allude to this ancient discovery of metals, by using *ostendit* and *fluxit* in the preterperfect tense.

Æris metalla.] *Æs* is commonly translated *brass*; but copper is the native metal, brass being made of copper melted with *lapis calaminaris*.

Marsos.] The *Marsi* were a very valiant people of Italy, said to be descended from Marsus, the son of Circe. They inhabited that part of Italy which lay about the *Lacus Fucinus*, now called *Lago Fucino*, or *Lago di Celano*. It is now part of the kingdom of Naples.

Pubem Sabellam.] The *Sabelli* were anciently called *Ausones*. They inhabited that part of Italy which was called Samnium.

Assuetumque malo Ligurem.] The Ligurians inhabited that part of Italy which is now the republic of Genoa.

Volscos.] The *Volsci* were a warlike people of Italy, of whom

there is abundant mention in the *Æneids*.

Verutos.] *Armatos verubus*, that is, according to Nonius, armed with short and sharp darts. The *veru* is thought to differ from the *pilum* in the form of its iron, which was flat in the latter, but round in the former.

Decios.] The *Decii* were a famous Roman family, three of whom, the father, son, and grandson, devoted themselves at different times for the safety of their country: the first in the war with the Latins, being consul together with Manlius Torquatus; the second in the Tuscan war; and the third in the war with Pyrrhus.

Marios.] There were several *Marii*, whereof one was seven times consul. Julius Cæsar was related to this family by marriage: wherefore the poet makes a compliment to Augustus by celebrating the Marian family.

Camillos.] Marcus Furius Camillus beat the Gauls out of Rome, after they had taken the city, and laid siege to the Capitol. His son Lucius Furius Camillus also beat the Gauls.

Scipiadas duos bello.] The elder Scipio delivered his country from the invasion of Hannibal, by transferring the war into Africa, where he subdued the Carthaginians, imposed a tribute

Qui nunc extremis Asiæ jam victor in oris
 Imbellem avertis Romanis arcibus Indum.
 Salve, magna parens frugum, Saturnia tellus,
 Magna virum : tibi res antiquæ laudis et artis
 Ingredior, sanctos ausus recludere fontes, 175
 Ascræumque cano Romana per oppida carmen.
 Nunc locus arborum ingeniis ; quæ robora cuique,
 Quis color, et quæ sit rebus natura ferendis.
 Difficiles primum terræ, collesque maligni,

upon them, and took hostages. Hence he had the surname of Africanus, and the honour of a triumph. The younger Scipio triumphed for the conclusion of the third Punic war by the total destruction of Carthage. Hence they were called the thunderbolts of war.

Extremis Asiæ jam victor in oris.] This verse, as Ruæus observes, must have been added by Virgil after he had finished the Georgicks ; for it was about the time of his concluding this work that Augustus went into Asia, and spent the winter near the Euphrates, after he had vanquished Anthony and Cleopatra.

Imbellem avertis Romanis arcibus Indum.] Some think the Indians here mentioned are the Ethiopians, who came to the assistance of Cleopatra, and are called Indians in the eighth Æneid. Others think he alludes to the Indians, who, being moved by the great fame of the valour and moderation of Augustus, sent ambassadors to him to desire his friendship ; as we find in Suetonius. We find also in Florus, that after Augustus

had subdued the people between the Euphrates and mount Taurus, those nations also who had not been subdued by arms, amongst whom he reckons the Indians, came to him of their own accord, bringing him presents, and desiring his friendship. We may observe, that *imbellem* in this place is not to be rendered *weak*, *effeminate*, or *unwarlike*, as it is generally translated : the meaning of the poet being, that they came in a peaceable manner to Augustus, being *disarmed* by the glory of his name, and the fame of his great exploits.

Ascræum carmen.] By *Ascræan verse*, he means that he follows Hesiod, who was of As-cra in Boeotia, and wrote of husbandry in Greek verse.

Nunc locus, &c.] Here the poet speaks of the different soils which are proper for olives, vines, pasture, and corn.

Difficiles primum terræ.] The same soil does not agree with olives in all countries. Thus Pliny tells us, that a fat soil suits them in some places, and a gravelly soil in others. The soil where Virgil lived is damp,



OLEA GENUS

OLIVE TREE



THE OVARY.

Bot. Beech.

Tenuis ubi argilla, et dumosis calculus arvis, 180
 Palladia gaudent sylva vivacis olivæ.
 Indicio est, tractu surgens oleaster eodem
 Plurimus, et strati baccis sylvestribus agri.
 At quæ pinguis humus, dulcique uligine læta,
 Quique frequens herbis et fertilis ubere campus, 185
 Qualem sæpe cava montis convalle solemus

being subject to the inundations of the Po; and therefore he recommends the hilly and stony lands for the culture of olives. We find in Pliny, that the country about Larissa formerly abounded with olives, but that the land being chilled by the overflowing of a lake, they were all lost.

Tenuis ubi argilla.] May translates this, 'where clay is scarce, which is an error; for *tenuis* signifies *lean* or *hungry*. *Argilla* is not our common clay, but potter's clay, which Columella observes is as hungry as sand.

Palladia.] Pallas or Minerva was said to be the discoverer of the olive-tree.

Vivacis.] We have seen, in the note on ver. 3. of this Georgick, that the olive is a slow grower, and therefore he here calls it long-lived.

Oleaster.] This is a wild sort of olive, which seems to be different from the cultivated sort only by its wildness, as crabs from apples. That plant which is cultivated in our gardens under the name of *oleaster* is not an olive; Tournefort refers it to his genus of *elæagnus*. It grows in Syria, Ethiopia, and mount Lebanon. Clusius observed it

in great plenty also near Guadix, a city in the kingdom of Granada, as also in the south of France and Germany. It is thought to be the Cappadocian *jujubs*, which are mentioned by Pliny amongst the coronary flowers: "Zizipha, quæ et Cappadocia vocantur: his odoratus similis olearum floribus." The flowers of the *elæagnus* are much like those of the olive; but the ovary of the *elæagnus* is placed below the petal, whereas that of the olive is contained within the petal. They are very sweet, and may be smelt at some distance.

Plurimus.] See the note on ver. 187. of the first Georgick.

At quæ pinguis humus, &c.] Virgil here recommends a fat, moist, fruitful soil for vines, in which he is said to differ from the other writers of agriculture, who say that a very fruitful soil will generally make a bad vineyard. Celsus, as he is quoted by Columella, says the ground for a vineyard should be neither too loose nor too hard, but approaching to loose; neither poor nor very rich, but approaching to rich; neither plain nor steep, but a little rising; neither dry nor wet, but a little moist.

Despicere : huc summis liquuntur rupibus amnes,
 Felicemque trahunt limum : quique editus austro,
 Et filicem curvis invisam pascit aratris :
 Hic tibi prævalidas olim multoque fluentes 190
 Sufficiet Baccho vites : hic fertilis uvæ,
 Hic laticis, qualem pateris libamus et auro,
 Inflavit cum pinguis ebur Tyrrhenus ad aras,
 Lancibus et pandis fumantia reddimus exta.
 Sin armenta magis studium vitulosque tueri, 195
 Aut foetus ovium, aut urentes culta capellas :
 Saltus, et saturi petito longinqua Tarenti,
 Et qualem infelix amisit Mantua campum,
 Pascentem niveos herboso flumine cynnos.
 Non liquidi gregibus fontes, non gramina deerunt : 200
 Et quantum longis carpent armenta diebus,

Filicem.] There are several sorts of *filix* or *fern*. I take that of which the poet speaks to be our female fern, or brake, which covers most of the uncultivated, hilly grounds in Italy.

Pateris libamus et auro.] It is agreed by the grammarians that *pateris et auro* is the same with *aureis pateris*.

Pinguis Tyrrhenus.] The ancient Tuscans were famous for indulging their appetites, which made them generally fat : thus Catullus also calls them *obesus Etruscus*. Or perhaps he might allude to the bloated look of those who piped at the altars, as we commonly observe of our trumpeters.

Pandis.] Some interpret this *hollow*, others *bending*, which seems the more poetical expression.

Urentes culta capellas.] We find in Varro, that the ancient Romans, when they let a farm, were accustomed to make an agreement that the tenant should not breed kids, because they destroy the trees and bushes by browsing upon them.

Tarenti.] Tarentum is a city of Magna Græcia, part of the kingdom of Naples, famous for fine wool.

Et qualem infelix amisit Mantua campum.] Augustus Cæsar had given the fields about Mantua and Cremona to his soldiers ; and Virgil lost his farm with the rest of his neighbours ; but he was afterwards restored to the possession of it, by the interest of his patron Mæcenas ; which is the subject of the first eclogue.

Quantum longis, &c.] What

Exigua tantum gelidus ros nocte reponet.
 Nigra fere, et presso pinguis sub vomere terra,
 Et cui putre solum, namque hoc imitatur arando,
 Optima frumentis : non ullo ex æquore cernes 205
 Plura domum tardis decedere plaustra juvencis :
 Aut unde iratus sylvam devexit arator,
 Et nemora evertit multos ignava per annos,
 Antiquasque domos avium cum stirpibus imis
 Eruit : illæ altum nidis petiere relictis : 210
 At rudis enituit impulso vomere campus.
 Nam jejuna quidem clivosi glarea ruris

the poet here says of the prodigious growth of the grass in a night's time, seems incredible ; and yet we are informed by Varro, that Cæsar Vopiscus affirmed, that at Rosea, a vine-pole being stuck in the ground, would be lost in the grass the next day.

Nigra fere.] Columella blames the ancient writers of husbandry for insisting upon a black or grey colour as a sign of a rich land. Virgil seems to have been aware of this objection, and therefore cautiously puts in *fere*. Mr. Evelyn, however, seems to recommend a black earth, and such as is here mentioned by the poet.

Presso pinguis sub vomere terra.] A rich land is universally allowed to be good for corn. Virgil here says, the soil should be deep, so as to be fat, even below the share that makes a deep furrow, *presso sub vomere*. I take the epithet *presso* to allude to the custom of laying a weight on the head of the

plough, to make the share enter deeper.

Putre solum.] *Putre* signifies rotten, crumbling, or loose. The poet explains it here himself, and tells us it is such a soil as we procure by ploughing.—Therefore in this place he recommends such a soil for corn as is in its own nature loose and crumbling ; because we endeavour to make other soils so by art.

Iratus.] This epithet seems to be added to express the anger or impatience of the ploughman, who sees his land overgrown with wood, which otherwise might bear good crops of corn.

At rudis enituit, &c.] *Rudis* does not signify any particular sort of soil, but only that which has not yet been cultivated. *Enituit* is used by the poet to express, that when a wood has been grubbed up, the rude uncultivated land where it stood appears in full beauty after it has been ploughed.

Nam jejuna quidem, &c.]

Vix humiles apibus casias, roremque ministrat :
 Et tophus scaber, et nigris exesa chelydri.
 Creta : negant alios æque serpentibus agros 215
 Dulcem ferre cibum, et curvas præbere latebras.
 Quæ tenuem exhalat nebulam, fumosque volucres,
 Et bibit humorem, et, cum vult, ex se ipsa remittit,
 Quæque suo viridi semper se gramine vestit,
 Nec scabie et salsa lædit rubigine ferrum : 220
 Illa tibi lætis intextet vitibus ulmos :
 Illa ferax oleo est : illam experiere colendo,
 Et facilem pecori, et patientem vomeris unci,
 Talem dives arat Capua, et vicina Vesevo
 Ora jugo, et vacuis Clanius non æquus Acerris. 225
 Nunc, quo quamque modo possis cognoscere, dicam.
 Rara sit, an supra morem si densa requiras,

Here he begins to speak of the hungry soil, which abounds with gravel, rotten-stone, or chalk.

Rorem.] Dryden takes *rorem* to mean *dew*; but it is more probable that Virgil means the rosemary, or *ros marinus*, so called, because it was used in sprinkling, as we read in the scriptures of hyssop, and grew in places near the sea coast. The prose authors generally write the name of this plant in one word, *rosmarinus* or *rosmarinum*: but the poets commonly divide it.

Tophus scaber.] I take this to be what we call *rotten-stone*.

Quæ tenuem exhalat nebulam, &c.] The soil, which the poet here describes in the last place, we are told is fit for all the be-

fore-mentioned purposes: for vines, olives, cattle, and corn.

Capua.] The capital city of Campania.

Vacuis Clanius non æquus Acerris.] Acerræ is the name of a very ancient city of Campania, which was almost depopulated by the frequent inundations of the river Clanius.

Nunc, quo quamque modo, &c.] The poet having, in the preceding paragraph, informed us of the benefits and disadvantages of the several sorts of soil, he now proceeds to instruct us how we may be able to distinguish each of them.

Rara . . . densa.] *Densa* signifies such a soil as will not easily admit the rain, is easily cracked, and apt to gape, and so let in the sun to the roots of the vines, and in a manner to

Altera frumentis-quoniam favet, altera Baccho,
 Densa magis Cereri, rarissima quæque Lyæo,
 Ante locum capies oculis, alteque jubebis 230
 In solido puteum demitti, omnemque repones
 Rursus humum, et pedibus summas æquabis arenas.
 Si deerunt, rarum, pecorique et vitibus almis
 Aptius uber erit. Sin in sua posse negabunt
 Ire loca, et scrobibus superabit terra repletis, 235
 Spissus ager : glebas cunctantes, crassaque terga
 Expecta, et validis terram proscinde juvencis.
 Salsa autem tellus, et quæ perhibetur amara,
 Frugibus infelix : ea nec mansuescit arando,
 Nec Baccho genus, aut pomis sua nomina servat : 240
 Tale dabit specimen : tu spisso vimine qualos,
 Colaue prælorum fumosis deripe tectis ;
 Huc ager ille malus, dulcesque a fontibus undæ
 Ad plenum calcentur : aqua eluctabitur omnis
 Scilicet, et grandes ibunt per vimina guttæ ; 245
 At sapor indicium faciet manifestus, et ora
 Tristia tentantum sensu torquebit amaror.
 Pinguis item quæ sit tellus, hoc denique pacto
 Discimus : haud unquam manibus jactata fatiscit,
 Sed picis in morem ad digitos lentescit habendo. 250
 Humida majores herbas alit, ipsaque justo
 Lætior : ah nimium ne sit mihi fertilis illa,

strangle the young plants. This, therefore, must be a hard or stiff soil. *Rara* lets the showers quite through, and is apt to be dried up with the sun. Therefore this must be a loose soil.

In solido.] The poet says you

should dig in a solid place ; for if it was hollow, the experiment would be to no purpose.

Validis terram proscinde juvencis.] He mentions the strength of the bullocks, to signify that this soil must be ploughed deep.

Neu se praevalidam primis ostendat aristis !
 Quæ gravis est, ipso tacitam se pondere prodit :
 Quæque levis. Promptum est oculis prædiscere nigram,
 Et quis cui color. At sceleratum exquirere frigus 256
 Difficile est : piceæ tantum, taxique nocentes
 Interdum, aut hederæ pandunt vestigia nigræ.
 His animadversis, terram multo ante memento
 Excoquere, et magnos scrobibus concidere montes, 260
 Ante supinatas aquiloni ostendere glebas,
 Quam lætum infodias vitis genus : optima putri
 Arva solo : id venti eurant, gelidæque pruinae,
 Et labefacta movens robustus jugera fossor.
 At si quos haud ulla viros vigilantia fugit ; 265
 Ante locum similem exquirunt, ubi prima paretur

Piceæ.] The *picea* is our common fir or pitch-tree, or spruce-fir.

Taxique nocentes.] The berries of the yew are said by Pliny to be poisonous.

Hederæ nigræ.] The berries of our common ivy are black, when ripe ; and therefore we may suppose it to be the ivy here spoken of. There is a white ivy mentioned in the seventh eclogue, ver. 38.

His animadversis, &c.] Having explained the several sorts of soil, he proceeds to give some instructions concerning the planting of vines ; and speaks of the trenches which are to be made to receive the plants out of the nursery ; of taking care that the nursery and the vineyard should have a like soil ; and that the plants should be set with the same aspect which they had in the nursery.

Multo ante.] Virgil seems to express that it should be done a year beforehand ; for he says the trenches should be exposed to the north wind and frosts, that is, should lie at least a whole winter. *Excoquere* seems to express its lying a whole summer.

Robustus.] I have more than once observed already, that when Virgil speaks of making deep furrows, he expresses it by saying the bullocks must be strong ; so here he expresses the depth of the trenches by saying the labourer must be strong.

Prima paretur arboribus seges.] By *prima seges*, he means the *seminarium*, or nursery where the cuttings of the vines are first planted. *Seges* is sometimes used by Virgil for a crop ; thus we have *lini seges* for a crop of flax : but he uses it often also for the field itself, as in

Arboribus seges, et quo mox digesta feratur :
 Mutatam ignorent subito ne semina matrem.
 Quin etiam cæli regionem in cortice signant :
 Ut, quo quæque modo steterit, qua parte calores 270
 Austrinos tulerit, quæ terga obverterit axi,
 Restituant : adeo in teneris consuescere multum est.
 Collibus, an plano melius sit ponere vitem,
 Quære prius. Si pinguis agros metabere campi,
 Densa sere : in denso non segnior ubere Bacchus. 275
 Sin tumulis acclive solum, collesque supinos,
 Indulge ordinibus : nec secius omnis in unguem

ver. 47. of the first Georgick, where *seges* cannot signify the *crop*, for it would be absurd to say, that a crop of corn stands two summers and two winters. In ver. 129. of the fourth Georgick, *seges* is very evidently used for *land*, and not a crop, for it is applied to cattle as well as vines.

Quo mox digesta feratur.] By these words he means the vineyard, into which the young vines are to be removed from the nursery, and where they are to continue.

Mutatam ignorent subito ne semina matrem.] *Semina* does not always signify what we call *seeds*; but it is frequently used by the writers of agriculture for cuttings, slips, and layers.—*Matrem* is here used to express the earth in which the cuttings and young vines are planted.

Cæli regionem in cortice signant.] Theophrastus says, the position of trees must be regarded as to north, east, or south. Columella also advises that all trees should be marked

before they are taken out of the nursery; and adds, that it is of great consequence to preserve the same aspect to which they have been accustomed.

Axi.] He uses *axis* singly for the north, because that pole only is visible to us.

Collibus, an plano, &c.] Here the poet shews the different way of planting a plain or a hill. In a plain, the vines are to be planted close, but on a hill they are to be kept at greater distances. He then compares a well planted vineyard to an army drawn up in form of battle.

Densa.] The adjective *densa* is put here adverbially for *dense*.

Omnis in unguem arboribus positus secto via limite quadret.]—*In unguem* is allowed by all the commentators to be a metaphor taken from the workers in marble, who try the exactness of the joints with their nails. It signifies therefore perfectly or exactly.—*Via* signifies the spaces or paths between the rows.—*Limes* is the cross path,

Arboribus positis secto via limite quadret.
 Ut sæpe, ingenti bello cum longa cohortes
 Explicuit legio, et campo stetit agmen aperto, 280
 Directæque acies, ac late fluctuat omnis
 Ære renidenti tellus, nec dum horrida miscent
 Prælia, sed dubius mediis Mars errat in armis.
 Omnia sint paribus numeris dimensa viarum :
 Non animum modo uti pascat prospectus inanem : 285
 Sed quia non aliter vires dabit omnibus æquas
 Terra, neque in vacuum poterunt se extendere rami.
 Forsitan et, scrobibus quæ sint fastigia, quæras.

which, in a square figure, cuts the other at right angles.—I take the order of the words to be thus: *nec secius omnis via quadret secto limite, arboribus positis in unguem*; “and no less let every path, or space square with the cross path, the trees being planted exactly.”

Cum longa cohortes explicuit legio.] A Roman legion consisted of ten cohorts. These legions marched in a square; but, in time of battle, they were drawn into a longer form, which Virgil beautifully expresses by *longa cohortes explicuit legio*. This is the only simile in the second Gorgick: but never did any poet draw one with greater propriety. The rows of vines are compared to the ranks and files of a Roman army, when they are ranged in the most exact discipline, and not yet disordered by fighting. The shining beauty of the clusters is finely represented by the splendor of the brazen arms, and not a word is used, that does not serve to justify the comparison. In both,

the design of this order is the same: not only to please the eye with the beauty of so regular a prospect; but, because it is most proper for the use for which they are intended. The design of the poet is to celebrate the exactness of the military discipline of his own country in ranging their soldiers; to which the barbarous discipline of their enemies was by no means to be compared.

Numeris.] “The word *numerus* in the singular, and *numeri* in the plural, has a great variety of significations, and means *quantity* as well as *number*; also *order*, *regularity*, *exactness*, &c.; or, if it be here taken for number, it means the same number of paths crossing one another, to make an exact square upon the whole: which must likewise be divided into squares, and so the distances must be equal.” *Dr. Trapp.*

Forsitan et, scrobibus, &c.] The subject of this paragraph is the depth of the trenches. He says the vine may be planted in

Ausim vel tenui vitem committere sulco.
 Altius ac penitus terræ defigitur arbos : 290
 Æsculus in primis, quæ quantum vertice ad auras
 Ætherias, tantum radice in Tartara tendit.
 Ergo non hyemes illam, non flabra, neque imbres
 Convellunt : immota manet, multosque nepotes,
 Multa virum volvens durando sæcula vincit. 295
 Tum fortes late ramos et brachia tendens
 Huc illuc, media ipsa ingentem sustinet umbram.
 Neve tibi ad solem vergant vineta cadentem :
 Neve inter vites corylum sere : neve flagella

a shallow trench, but great trees require a considerable depth; of these he gives the *æsculus* for an example, and thence takes occasion to give a noble description of that tree.

Ausim vel tenui vitem committere sulco.] The Roman husbandmen seem not to have been well agreed about the depth of their trenches for planting vines. Columella would have them from two to three feet deep, according to the goodness of the soil: but we find in that author, that some of his contemporaries blamed him, thinking he had assigned too great a depth. Virgil seems to approve of a shallow trench, but he speaks of it with caution. He does not lay it down as an absolute rule, in which all were agreed, but only says that he himself would venture so to do: in which he seems to hint, that the common practice of his time was different.

Quantum vertice ad auras, &c.] This very expression is

used of the *quercus*, in the fourth *Æneid*.

Neve tibi ad solem, &c.] In this passage are several short precepts relating to vineyards, with a beautiful account of the danger of intermixing wild olives with the vines, lest a fire should kindle among them, and destroy the vineyard. Columella, speaking of the aspect of a vineyard, tells us that the ancients were greatly divided about it. He recommends a south aspect in cold places, and an east aspect in warm places, if they be not subject to be infested with the east and south winds, as on the sea coast of *Bætica*: in which case, he says, they are better opposed to the north, or west.

Neve inter vites corylum sere.] The hazle has a large spreading root, which would therefore injure the vines. This seems to be the reason of roasting the entrails of the goat on hazle spits, as we find in this *Georgick*, ver. 395. The goat was sacrificed to Bacchus, because

Summa pete, aut summa destringe ex arbore plantas :
 Tantus amor terræ : neu ferro læde retuso 301
 Semina : neve oleæ sylvestres insere truncos :
 Nam sæpe incautis pastoribus excidit ignis,
 Qui, furtim pingui primum sub cortice tectus,
 Robora comprehendit, frondesque elapsus in altas 305
 Ingentem cælo sonitum dedit : inde secutus
 Per ramos victor, perque alta cacumina regnat,
 Et totum involvit flammis nemus, et ruit atram
 Ad cælum picea crassus caligine nubem :
 Præsertim si tempestas a vertice sylvis 310
 Incubuit, glomeratque ferens incendia ventus.
 Hoc ubi, non a stirpe valent, cæsæque reverti

that animal is highly injurious to vines : and its entrails were roasted on hazle spits, because that plant is also destructive to a vineyard. The hazle was used to bind the vines.

Neve flagella summa pete.] Virgil is generally understood to mean by *flagella summa* the topmost shoots of the tree : but these are mentioned in the words immediately following. Most of the translators therefore have blended them together. I take *summa flagella* to mean the upper part of the shoot, which ought to be cut off, and is not worth planting.

Summa destringe ex arbore plantas.] Columella says the best cuttings are those which are taken from the body, the next from the branches, and the third from the top of the tree, which soonest take, and are most fruitful, but soonest grow old.

Tantus amor terræ.] The

poet seems by this expression to insinuate that those shoots which grow nearest the earth, contract such a liking to it, that they take better in it.

Neu ferro læde retuso.] A blunt knife not only increases the labour of the husbandman, but also tears the vines, and makes wounds that are not so apt to heal.

Neve oleæ sylvestres insere truncos.] It seems by this passage, as if it had been a custom to plant wild olives in the vineyards, for supports to the vines. This the poet justly reprehends, because a spark, lighting accidentally on the unctuous bark of the olive, may set the whole vineyard on fire.

Non a stirpe valent.] They are the vines which he says are destroyed for ever ; for he mentions the wild olives immediately afterwards, as recovering themselves.

Possunt, atque ima similes revirescere terra :
 Infelix superat foliis oleaster amaris.
 Nec tibi tam prudens quisquam persuadeat auctor 315
 Tellurem Borea rigidam spirante moveri.
 Rura gelu tum claudit hyems, nec semine jacto
 Concretam patitur radicem affigere terræ.
 Optima vinetis satio, cum vere rubenti
 Candida venit avis, longis invisæ colubris : 320
 Prima vel autumnî sub frigora, cum rapidus sol
 Nondum hyemem contingit equis, jam præterit æstas.

Nec tibi, &c.] Here we have a precept relating to the time of planting vines ; which is either in the spring or autumn ; from which the poet beautifully slides into a most noble description of the spring.

Candida avis.] The stork, a bird of passage, which comes into Italy in the spring.

Longis invisæ colubris.] Pliny tells us that storks are in such esteem for destroying serpents, that, in Thessaly, it is a capital crime to kill them, and the punishment is the same as for murder.

Prima vel autumnî sub frigora.] The time which the poet means in this place, must be the latter end of autumn, which the Romans reckoned to begin on the twelfth of August. Their winter began on the ninth of November : and therefore we may understand the first cold of autumn to mean the end of October, or the beginning of November. This agrees with what Columella has said about the time of planting vineyards : that it is either in spring or autumn ; in spring if it be a cold or moist

climate, or the soil be fat, or on a plain ; and in autumn, if the contrary. He says the time of planting in the spring is from the thirteenth of February to the vernal equinox : in the autumn, from the fifteenth of October to the first of December. Observe that our calendar varies a fortnight, since the time it was settled by Julius Cæsar : for the vernal equinox, which is now about the tenth or eleventh of March, was then about the four or five and twentieth. This must always be remembered, when the days of the month are quoted from the ancient Roman authors.

Nondum hyemem contingit equis.] Rûsius interprets this *the tropic of Capricorn*. But the sun passes into Capricorn at the time of the winter solstice, which was about their twenty-fourth or twenty-fifth of December. This season could not possibly be called autumn by Virgil.

Jam præterit æstas.] *Æstas*, summer seems to be put here for warm weather.

Ver adeo frondi nemorum, ver utile sylvis :
 Vere tument terræ, et genitalia semina poscunt.
 Tum pater omnipotens fecundis imbribus Æther 325
 Conjugis in gremium lætæ descendit, et omnes
 Magnus alit, magno commixtus corpore, fœtus.
 Avia tum resonant avibus virgulta canoris,
 Et venerem certis repetunt armenta diebus :
 Parturit almus ager, zephyrique tepentibus auris 330
 Laxant arva sinus : superat tener omnibus humor :
 Inque novos soles audent se gramina tuto
 Credere : nec metuit surgentes pampinus austros,
 Aut actum cælo magnis aquilonicus imbrem :
 Sed trudit gemmas, et frondes explicat omnes. 335
 Non alios prima crescentis origine mundi
 Illuxisse dies, aliumve habuisse tenorem
 Crediderim : ver illud erat ; ver magnus agebat
 Orbis, et hibernis parcebant flatibus euri :
 Cum primæ lucem pecudes hausere, virumque 340
 Ferrea progenies duris caput extulit arvis,

Ver adeo.] See the note on *adeo*, ver. 24. of the first Georgick.

Tum pater omnipotens, &c.] The poet calls the Æther or sky, the *almighty father*, or Jupiter : for they are the same in the heathen mythology. Juno also is the earth, which Virgil here calls the wife of the almighty Æther. The earth is rendered fruitful by the showers falling from the sky : which the poet expresses by Æther descending into the bosom of his wife.

Venerem certis repetunt armenta diebus.] The brute part of the creation are known to

have their stated times of propagating their species.

Non alios, &c.] I take the poet's meaning here to be, not that there was a perpetual spring at the beginning of the world ; but that it was the spring season when cattle and men were created. He assigns this reason for it : the new created beings would not have been able to have sustained the extremities of heat or cold ; and therefore, it must have been spring when they were created, that they might have time to grow hardy, before a more inclement season should begin.

Immissæque feræ sylvis, et sidera cælo.
 Nec res hunc teneræ possent perferre laborem,
 Si non tanta quies iret frigusque caloremque
 Inter, et exciperet cæli indulgentia terras. 345
 Quod superest, quæcunque premes virgulta per agros,
 Sparge fimo pingui, et multa memor occule terra :
 Aut lapidem bibulum, aut squalentes infode conchas ;
 Inter enim labentur aquæ, tenuisque subibit
 Halitus, atque animos tollent sata. Jamque reperti,
 Qui saxo super, atque ingentis pondere testæ 351
 Urgerent : hoc effusus munimen ad imbres :
 Hoc, ubi hiulca siti findit canis æstifer arva.
 Seminibus positis, superest deducere terram
 Sæpius ad capita, et duros jactare bidentes : 355
 Aut presso exercere solum sub vomere, et ipsa
 Flectere luctantes inter vineta juveneos.
 Tum læves calamos, et rarsæ hastilia virgæ,

Quod superest, &c.] The poet now proceeds to give directions about layers; and recommends dunging, and laying stones and shells at the roots.

Premes.] Most of the commentators have agreed to understand the poet to speak of planting in general. Mr. B—— is singular in understanding *virgulta preme* to be meant of *layers*: this however I take to be Virgil's sense. We have seen at the beginning of this book, that he recommends layers, as the best way of propagating vines: *propagine vites respondet*: to this method of propagating therefore it is most probable that he should allude. And besides *premere* seems more

proper to express the laying down a branch, than the planting of a cutting, or removing of a young tree.

Seminibus positis.] In this passage the poet mentions digging the ground, propping the vines, and pruning them.

Capita.] It is generally agreed that *capita* means here the root of the tree.

Bidentes.] The *biden* seems to be that instrument with two hooked iron teeth, which our farmers call a *drag*. It is used to break the surface of the ground, and may be serviceable near the roots of the vines, where the plough coming too near would be apt to injure them.

Fraxineasque aptare sudes, furcasque bicornes :
 Viribus eniti quarum, et contemnere ventos 360
 Assuescant, summasque sequi tabulata per ulmos.
 Ac, dum prima novis adolescit frondibus ætas,
 Parcendum teneris ; et, dum se lætus ad auras
 Palmes agit, laxis per purum immissus habenis,
 Ipsa acies nondum falcis tentanda, sed uncis 365
 Carpendæ manibus frondēs, interque legendæ.
 Inde, ubi jam validis amplexæ stirpibus ulmos
 Exierint, tum stringe comas, tum brachia tonde.
 Ante reformidant ferrum : tum denique dura
 Exerce imperia, et ramos compesce fluentes. 370
 Texendæ sepes etiam, et pecus ~~omne~~ tenendum,
 Præcipue dum frons tenera imprudensque laborum :
 Cui, super indignas hyemes solemque potentem,
 Sylvestres uri assidue capræque sequaces
 Illudunt : pascuntur oves avidæque juvencæ. 375
 Frigora nec tantum cana concreta pruina,

Tabulata.] The *tabulata* are the branches of elms extended at proper distances, to sustain the vines.

Per purum immissus habenis.] This is a metaphor taken from horses.

Uncis carpendæ manibus frondes.] By *uncis manibus*, *crooked hands*, the poet means nipping the tender shoots with the thumb and finger, which is practised in summer time, before the shoots are grown woody and hard.

Texendæ sepes, &c.] Here the poet speaks of making hedges, to keep out cattle, and especially goats, whence he takes

occasion to digress into an account of the sacrifices to Bacchus. This expression of weaving a hedge does not seem to mean a green hedge, but a fence made of stakes, interwoven with dry sticks.

Sylvestres uri.] The *urus*, as described by Julius Cæsar, is a wild bull of prodigious strength and swiftness, being almost as big as an elephant. It is probably what is now called the buffalo.

Frigora nec tantum, &c.] "He now explains more fully what he had said before, and shews what are those cruel winters, what the powerful suns, what the injury of beasts. As

Aut gravis incumbens scopulis arentibus aestas,
 Quantum illi nocuere greges, durique venenum
 Dentis, et admorso signata in stirpe cicatrix.
 Non aliam ob culpam Baccho caper omnibus aris 380
 Cæditur, et veteres ineunt proscenia ludi :
 Præmiaque ingeniis pagos et compita circum

if he should say, I said that the cattle did more harm to vineyards than cruel winters, or scorching suns : for neither the colds stiff with hoary frost (here is the cruelty of winter), nor the burning heats beating upon the scorching rocks (here is the powerful sun), do so much harm as those cattle : for their bite is full of poison, and may be called a scar, or ulcer, rather than a bite." *La Cerdà*.

Gravis incumbens scopulis arentibus aestas.] I take the poet's meaning to be, that vineyards planted on a rocky soil, which therefore suffer most in dry weather, are not so much injured by the most scorching heat, as by the biting of cattle. The poet mentions vineyards being planted in rocks, in *ver. 520*.

Non aliam ob culpam Baccho caper omnibus aris cæditur.] This seems to be taken from Varro, who tells us, that the bite of goats poisons the vines and olives, for which reason goats are sacrificed to Bacchus, by way of punishment for their crime.

Proscenia.] "The ancient theatre was a semicircular building, appropriated to the acting of plays. It was divided into the following parts : 1. The *porticus*, *scalæ*, *sedilia* : the rows

of *sedilia*, or seats, were called *cunei*, because they were formed like wedges, growing narrower, as they came nearer the centre of the theatre, and these were all disposed about the circumference of the theatre. 2. The *orchestra* which was the inner part, or centre of the theatre, and the lowest of all, and hollow ; whence the whole open space of the theatre was called *cavea*. Here sat the senators, and here were the dancers and music. 3. The *proscenium*, which was a place drawn from one horn of the theatre to the other, between the *orchestra* and the scene, being higher than the *orchestra*, and lower than the scene : here the comic and tragic actors spoke and acted upon an elevated place, which was called the *pulpitum*, or stage. 4. The *scene* was the opposite part to the audience, decorated with pictures and columns, and originally with trees, to shade the actors when they performed in the open air. 5. The *poscenium*, or part behind the scenes." *Ruæus*.

Ingeniis.] The poet here alludes to the ancient custom amongst the Greeks of proposing a goat for a prize to him who should be judged to excel in satirical verse.

Theseidæ posuere, atque inter pocula læti
 Mollibus in pratis unctos saluere per utres.
 Nec non Ausonii, Troja gens missa, coloni 385
 Versibus incomptis ludunt, risuque soluto;
 Oraque corticibus sumunt horrenda cavatis:
 Et te, Bacche, vocant per carmina læta, tibi que
 Oscilla ex alta suspendunt mollia pinu.
 Hinc omnis largo pubescit vinea foetu : 390
 Complentur vallesque cavæ, saltusque profundi,
 Et quocunque deus circum caput egit honestum.
 Ergo rite suum Baccho dicemus honorem
 Carminibus patriis, lancesque et liba feremus;
 Et ductus cornu stabit sacer hircus ad aram, 395

Theseidæ.] Tragedy had its beginning among the Athenians. Thespis, an Athenian poet, who was contemporary with Solon, improved it, and is commonly said to have invented it. It is even now a custom in Italy, for the country people, as they are carrying the grapes home to tread them in the cart, and with faces all besmeared, to throw out uncouth jests at those who pass by. This seems to bear a great resemblance to the original of tragedy, as mentioned by Horace, *Art. Poet.* ver. 275. Theseus was king of Athens, and first brought them out of the fields to live in walled towns. Hence, they are called *Theseidæ* by Virgil.

Unctos saluere per utres.] The *utres* were bags made of goats' skins, into which they put their wine, as is now practised in the Levant. These skins were blown up like bladders, and besmeared

with oil. They were set in the fields, and it was the custom to dance upon them with one leg, at the feasts of Bacchus. The skins being very slippery, the dancers often fell down, which occasioned a great laughter.

Oscilla.] The learned are divided about the meaning of the word *oscilla* in this place. Ruseus says they were little earthen images of Bacchus, which were thought to bestow fertility which way soever their faces turned, as they were blown about by the wind.

Liba.] The *libum* was a sort of holy cake, made of flour, honey, and oil; or, according to some, of *sesamum*, milk and honey.

Ductus cornu.] The victims were led with a slack rope to the altar: for if they were reluctant it was thought an ill omen.

Pinguiaque in veribus torrebimus exta columnis.
 Est etiam ille labor curandis vitibus alter,
 Cui nunquam exhausti satis est: namque omne quotannis
 Terque quaterque solum scindendum, glebaque versis
 Æternum frangenda bidentibus: omne levandum 400
 Fronde nemus; redit agricolis labor actus in orbem,
 Atque in se sua per vestigia volvitur annus.
 Ac jam olim seras posuit cum vinea frondes,
 Frigidus et sylvis Aquilo decussit honorem;
 Jam tum acer curas venientem extendit in annum: 405
 Rusticus, et curvo Saturni dente relictam
 Persequitur vitem attondens, fingitque putando.
 Primus humum fodito, primus devecta cremato
 Sarmenta, et vallos primus sub tecta referto:

Verbus columnis.] See the note on ver. 299. of this Georgick.

Est etiam, &c.] He now returns to the vineyards, and shews what labour farther attends the culture of them, in frequent digging, dressing, and pruning.

Versis bidentibus.] I have shewn what instrument the *bidentis* is, in the note on ver. 355. I take the epithet *versis* in this place to signify *bent*; for the drag is like a long-tined pitchfork, with the tines bent downwards, almost with right angles.

Omne levandum fronde nemus.] It is usual to thin the leaves, to give the sun a greater power to ripen the fruit.

In se sua per vestigia volvitur annus.] *Annus* is said by some

to be derived from *annulus*, a ring: though the contrary seems more probable. The hieroglyphical representation of the year is a serpent rolled in a circle with his tail in his mouth.

Curas venientem extendit in annum.] This autumnal pruning is really providing for the next year.

Curvo Saturni dente.] Saturn is represented with a sickle in his hand. The ancient pruning knife seems to have been larger than what we use, and perhaps was the very same instrument with that which they used in reaping. Both are called *alx*.

Relictam vitem.] I have translated it *the naked vine*; that part which is left when all the fruit is gathered, and the leaves are fallen off.

Postremus metito. Bis vitibus ingruit umbra :	410
Bis segetem densis obducunt sentibus herbe :	
Durus uterque labor. Laudato ingentia rura ;	
Exiguum colito. Nec non etiam aspera rusci	
Vimina per sylvam, et ripis fluvialis arundo	
Cæditur, incultique exercet cura salicti.	415
Jam vinctæ vites, jam falcem arbusta reponunt,	
Jam canit extremos effortus vinitor antes :	
Sollicitanda tamen tellus, pulvisque movendus,	
Et jam maturis metuendus Jupiter uvis.	
Contra, non ulla est oleis cultura, neque illæ	420

Metito.] *Messis* and *meto* are used for the gathering in of any produce, as well as for *harvest* and *reaping*. Virgil applies *messis*, in the fourth Georgick, to the taking of the honey: *duo tempora messis*.

Bis vitibus ingruit umbra.] The vines are twice overloaded with leaves ; therefore they must be pruned twice in a year. He means the summer dressing when the young shoots are to be nipped with the fingers, and the autumnal pruning.

Laudato ingentia rura ; exiguum colito.] The meaning of the poet seems to be, that you may admire the splendour of a large vineyard, but that you had better cultivate a small one ; because the labour of cultivating vines is so great, that the master cannot extend his care over a very large spot of ground.

Aspera rusci vimina.] The butcher's-broom is so called, because our butchers make use of it to sweep their stalls. It grows in woods and bushy

places. In Italy they frequently make brooms of it. I suppose it was used to bind their vines in Virgil's time, by its being mentioned in this place.

Jam vinctæ vites, &c.] He concludes this passage with showing that the labour of cultivating vineyards is perpetual. He has already mentioned a frequent digging of the ground, the summer and autumn pruning, and the tying of the vines : now he observes, that when all this is performed, and the labour might seem to be ended with the vintage, yet the ground is still to be stirred and broken to dust ; and that storms are to be feared even when the grapes are ripe.

Contra, non ulla est, &c.] Having shewed the great labour which attends the care of the vineyard, he now opposes the olive to it, which requires hardly any culture. He says the same of other fruit trees, and mentions the wild plants, which are produced abundantly ; and

Procurvam expectant falcem, rastrosque tenaces ;
 Cum semel hæserunt arvis, aurasque tulerunt.
 Ipsa satis tellus, cum dente recluditur unco,
 Sufficit humorem, et gravidas cum vomere fruges ;
 Hoc pinguem et placitam paci nutritor olivam. 425
 Poma quoque, ut primum truncos sensere valentes,
 Et vires habuere suas, ad sidera raptim
 Vi propria nituntur, opisque haud indiga nostræ
 Nec minus interea foetu nemus omne gravescit,
 Sanguineisque inculta rubent aviaria baccis. 430

thence he infers, that if nature affords us so many useful plants, we ought not to be backward in planting and bestowing our own labour. Virgil does not say in this passage, that olives require no culture at all, but that they have no occasion for any after they have once taken to the ground and grown strong. They have no occasion for harrows and pruning-hooks, and need only a little breaking of the ground and some ploughing.—Columella does not greatly differ from the poet : he says, no tree requires so much culture as the vine, or so little as the olive.

Ipsa satis tellus, &c.] These two lines have been as variously interpreted as any passage in Virgil. Servius takes *satis* to mean the planted olives, *vomere* to be put for *per vomerem*, and *fruges* for corn. Thus according to him, the sense will be this: *an olive-yard, when it is ploughed, affords both moisture to the planted olives, and yields corn also by means of the share.* As for *satis*, I think the sense is

much the same, whether we take it to be the noun or the adverb. *Dente unco* I take to mean the *bidens* or drag, spoken of before, which is used in the culture of olives, according to Columella, to break and loosen the ground, that the sun may not pierce through the chinks, and hurt the roots. I do not find that it was usual to sow corn amongst the olives, but ploughing the ground was universally thought to increase their product: therefore I agree with La Cerda, that *fruges* means the fruits of the olive, and not corn.

Poma.] I take this to belong to fruit trees in general. Columella, in his chapter *De arboribus pomiferis*, speaks of figs, pomegranates, apples, pears, mulberries, and several other sorts of fruits. The poet says, they require no care but in-grafting; for that is the sense of *truncos sensere valentes*.

Nec minus, &c.] Here he speaks of wild trees which grow in the woods.

Tondentur cytisi; tædas sylvæ alta ministrat,
 Pascunturque ignes nocturni, et lumina fundunt.
 Et dubitant homines serere, atque impendere curam?
 Quid majora sequar? salices, humilesque genestæ,
 Aut illæ pecori frondem, aut pastoribus umbras 435
 Sufficiunt; sæpemque satis, et pabula melli.
 Et juvat undantem buxo spectare Cytorum,
 Naryciæque picis lucos: juvat arva videre
 Non rastris, hominum non ulli obnoxia curæ.
 Ipsæ Caucasio steriles in vertice sylvæ, 440
 Quas animosi Euri assidue franguntque feruntque,
 Dant alios aliæ foetus: dant utile lignum
 Navigiis pinos, domibus cedrumque cupressosque.
 Hinc radios trivere rotis, hinc tympana plaustis
 Agricolæ, et pandas ratibus posuere carinas. 445
 Viminibus salices fœcundæ, frondibus ulmi:
 At myrtus validis hastilibus, et bona bello

Tondentur cytisi.] A considerable number of different plants have been supposed by different authors to be the *cytissus* here spoken of; but the *cytissus maranthæ* is generally allowed to be the plant.

Tædas sylvæ alta ministrat.] Torches were made of any combustible wood. Pliny mentions a sort of pine or fir, under the name of *tæda*, which was chiefly made use of at sacrifices.

Quid majora sequar.] Here he speaks of the great use of several sorts of trees, and concludes with giving them the preference to the vine.

Naryciæque picis lucos.] *Naryx* or *Narycium* was a city of the Locrians, in that part of

Italy which is over against Greece.

Caucasio.] *Caucasus* is a famous ridge of mountains running from the Black sea to the Caspian. Strabo says it abounds with all sorts of trees, especially those which are used in building ships.

Viminibus salices fœcundæ.] The twigs of the willows are used to bind the vines, and to make all sorts of wicker works.

Frondibus ulmi.] The cattle were fed with leaves of elms.

Myrtus validis hastilibus, et bona bello cornus.] Their spears and darts were anciently made of myrtle and cornel; but Pliny prefers the ash for these uses.

Cornus : Ityræos taxi torquentur in arcus.
 Nec tilia læves, aut torno rasile buxum
 Non formam accipiunt, ferroque cavantur acuto. 450
 Nec non et torrentem undam levis innatat alnus
 Missa Pado : nec non et apes examina condunt
 Corticibusque cavis, vitiosæque ilicis alveo.
 Quid memorandum æque Baccheia dona tulerunt?
 Bacchus et ad culpam causas dedit : ille furentes 455
 Centauros letho domuit, Rhoetumque Pholumque,
 Et magno Hylæum Lapithis cratere minantem.
 O fortunatos nimium, sua si bona norint,
 Agricolas ! quibus ipsa, procul discordibus armis,

Ityræos taxi torquentur in arcus.] The Ityræi or Ituræi were a people of Cœle Syria, famous for shooting with a bow.

Torno rasile buxum.] Box is well known to be turned into a great variety of utensils.

Alnus.] See the note on ver. 136. of the first Georgick.

Missa Pado.] The Po is a famous river of Italy. Alders are said to grow in abundance on its banks.

Quid memorandum æque, &c.] Having spoken of the great uses of forest trees, he falls into an exclamation against the vine, which is not only less useful than those trees which nature bestows on us without our care, but is also the cause of quarrels and murders. He produces a noted instance of the quarrel between the Centaurs and Lapithæ.

Furentes Centauros letho domuit.] This passage is generally explained by joining *letho*

with *domuit*. But it seems to me that it should be joined with *furentes*, as it is said *furens ira, invidia, amore, &c.* and as Virgil himself says in the second Æneid, ver. 499. And then the meaning is, *domuit*, he overcame, in the common sense, as wine is said to overcome any one, and made them mad to death.

O fortunatos, &c.] The poet, having just mentioned a scene of war and confusion, changes the subject to a wonderfully beautiful description of the innocent and peaceful pleasures of a country life. He begins with shewing, that the pomp and splendour of courts and cities are neither to be met with in the country, nor in themselves desirable. He then proceeds to mention the real satisfactions which are to be found in the country: quiet, integrity, plenty, diversions, exercise, piety, and religion.

Fundit humo facilem victum justissima tellus. 460
 Si non ingentem foribus domus alta superbis
 Mane salutantum totis vomit ædibus undam ;
 Nec varios inhiant pulchra testudine postes,
 Illusasque auro vestes, Ephyreïaque æra ;
 Alba neque Assyrio fuscatur lana veneno, 465
 Nec casia liquidi corrumpitur usus olivi ;
 At secura quies, et nescia fallere vita,
 Dives opum variarum : at latis otia fundis,
 Speluncæ, vivique lacus : at frigida Tempe,
 Mugitusque boum, mollesque sub arbore somni 470
 Non absunt. Illic saltus, ac lustra ferarum,
 Et patiens operum, exiguoque assueta juvenus,
 Sacra deum, sanctique patres : extrema per illos

Mane salutantum.] It was the custom amongst the Romans for the clients to attend the levees of their patrons.

Testudine.] Some think that *testudine* is here used for an arch supported by the pillars, or the shell of a door ; but I rather believe it alludes to that custom of the rich Romans of covering their bed-posts and other parts of their furniture with plates of tortoiseshell.

Ephyreïaque æra.] Corinth is sometimes called Ephyre, from Ephyre, the daughter of Epimetheus. It is well known that the Corinthian brass was very famous amongst the ancients.

Assyrio veneno.] He means the Tyrian purple, which was obtained from a sort of shell-fish. Tyre was in Cœle Syria. The poet seems to use Assyria for Syria.

Fuscatur.] He shews his

contempt of spoiling the native whiteness of wool with that expensive colour ; as, in the next verse, he speaks of the pure oil being tainted with perfumes.

Frigida Tempe.] Tempe is the name of a very pleasant valley in Thessaly. Hence it is not unusual to find *Tempe* used by the poets for any pleasant place, though not in Thessaly. Thus I take it to be used in this place for cool valleys in general.

Saltus.] *Saltus* properly signifies open places in the midst of woods, which afford room for cattle to feed.

Lustra ferarum.] By the habitations or dens of wild beasts, the poet means the diversion of hunting.

Sanctique patres.] By these words, the poet designs to express, that amongst the uncorrupted countrymen, their fathers are treated with reverence.

Justitia excedens terris vestigia fecit.
 Me vero primum dulces ante omnia Musæ, 475
 Quarum sacra fero ingenti percussus amore,
 Accipiant; cælique vias, et sidera monstrent:
 Defectus solis varios, lunæque labores:
 Unde tremor terris: qua vi maria alta tumescant
 Objicibus ruptis, rursusque in se ipsa residunt: 480
 Quid tantum Oceano properent se tingere soles
 Hiberni, vel quæ tardis mora noctibus obstet.
 Sin, has ne possim naturæ accedere partes,
 Frigidus obstiterit circum præcordia sanguis;
 Rura mihi et rigui placeant in vallibus amnes; 485
 Flumina amem, sylvasque inglorius: O! ubi campi,

Extrema per illos Justitia excedens terris vestigia fecit.] Astræa, or Justice, was feigned by the poets to have descended from heaven in the golden age. She continued upon earth till the wickedness of the brazen age gave her such offence, that she left mankind, and flew up to heaven. Aratus says, she retired first from cities into the country, so that this was the last place she left. The Greek poet speaks largely on this subject.

Me vero primum, &c.] The poet here declares his natural inclination to be towards philosophy and poetry. He declares himself to be the priest of the Muses, and prays them to instruct him in astronomy; to teach him the causes of eclipses, earthquakes, the flux and reflux of the sea, and of the unequal length of days and nights. The next wish is, that if he cannot obtain this, he may enjoy a

quiet retirement in the country.

Quarum sacra fero.] It is usual with the poets to call themselves priests of the Muses.

Inglorius.] Philosophy, in Virgil's time, was in great reputation amongst the Romans. Our poet seems to have had Lucretius in his eye when he wrote this passage. He entreats the Muses to teach him the heights of philosophy, which that poet had described with so much elegance. But if he cannot reach so far, he begs, in the next place, that he may have a secure, quiet retirement in the country, though destitute of that glory which he seeks in the first place.

O! ubi campi.] I do not take the poet's meaning to be, that he is inquiring where these places are, which he surely knew. He expresses his delight to be in such valleys, rivers, and woods, as are to be met

Sperchiusque, et virginibus bacchata Lacænis

Taygeta : O, qui me gelidis in vallibus Hæmi

Sistat, et ingenti ramorum protegat umbra !

Felix, qui potuit rerum cognoscere causas :

490

Atque metus omnes, et inexorabile fatum

Subjecit pedibus, strepitumque Acherontis avari !

Fortunatus et ille, deos qui novit agrestes,

with in Thessaly, Laconia, and Thrace.

Sperchius.] Sperchius is a famous river of Thessaly, rising from mount Pindus.

Virginibus bacchata Lacænis Taygeta.] Taygetus, in the plural number Taygeta, is a mountain of Laconia, near Sparta : it was sacred to Bacchus, and his orgies were celebrated upon it by the Lacedæmonian women.

Gelidis in vallibus Hæmi.] Hæmus is a mountain of Thrace. Servius calls it a mountain of Thessaly.

Felix, qui potuit, &c.] The commentators generally understand this to be a repetition of what he had said before, only that as he had then given the preference to philosophy ; now he seems to make the philosopher and the countryman equal, for he pronounces them both happy. I take the poet's meaning to be this : in the paragraph beginning with *O fortunatos*, &c. he had shewn the happiness of the country life, in opposition to living in courts and cities.— In the next paragraph, beginning with *Me vero*, &c. he expressed his earnest desire to become a natural philosopher ; or if he could not attain that, a

good husbandman. In the paragraph now under consideration, he shews the happiness of the countryman to be like that which was sought after by the Epicurean philosophy. Epicurus was happy in overcoming all fears, especially the fear of death : the countryman is happy in conversing with the rural deities, in being free from troubles, and the uneasy passions of the mind. He lives on the fruits of his own trees, without being troubled with contentions or law-suits.

Rerum cognoscere causas.] Epicurus wrote thirty-seven books of natural philosophy, which Diogenes Laertius says were excellent.

Atque metus omnes, &c.] Epicurus, in his epistle to Menæcius, exhorts his friend to accustom himself not to be concerned at the thoughts of death ; seeing all good and evil consists in sensation, and death is a privation of sense.

Strepitumque Acherontis avari.] Acheron is fabled to be one of the rivers of hell, and is put for hell itself.

Fortunatus et ille.] Here the poet compares the happiness which results from the innocence of a country life to that which

Panaque, Sylvanumque senem, Nymphasque sorores !
 Illum non populi fascēs, non purpura regum 495
 Flexit, et infidos agitans discordia fratres ;
 Aut conjurato descendens Dacus ab Istro
 Non res Romanæ, perituraque regna : neque ille
 Aut doluit miserans inopem, aut invidit habenti.
 Quos rami fructus, quos ipsa volentia rura 500

is obtained by philosophy. Cicero, in his treatise on old age, says the life of a husbandman approaches very near to that of a philosopher.

Panaque.] Pan is the chief of the rural deities.

Sylvanumque senem.] See the note on book i. ver. 20.

Nymphasque sorores.] There were several sorts of nymphs : the Naiads presided over rivers, the Nereids over seas, the Oreads over mountains, the Dryads over woods, &c.

Populi fascēs.] The *fascēs* were bundles of birchen rods, in the midst of which was placed an axe, with the head appearing at the top. They were the ensigns of authority, and were carried before the Roman magistrates. Virgil observes, that if this retirement from public affairs is to be accounted a part of happiness, the countryman enjoys it abundantly. He does not seek after magistracies nor courts; he has nothing to do with discord, nor concerns himself about foreign conspiracies.

Conjurato descendens Dacus ab Istro.] The Danube or Ister is the largest river in Europe, several different nations dwelling on its banks. The ancients

called this river *Danubius* at its beginning, and till it reaches Illyricum; but below that, *Ister*. Virgil, therefore, calls it the Ister with great propriety, because the Dacians inhabit the lower parts of it, not far from its falling into the Euxine sea. The Dacians inhabited those parts which are now called Transylvania, Moldavia, and Walachia. It is said they had a custom of filling their mouths with the water of this river, before they undertook any war; and swearing that they would not return into their own country till they had slain their enemies. Therefore Virgil calls it the conspiring Ister, because the Dacians were accustomed to conspire after this manner on the banks of the river Ister.

Neque ille aut doluit miserans inopem, aut invidit habenti.] Epicurus placed a great happiness in being free from perturbations of the mind, of which pity and envy are not the least. This happiness the husbandman enjoys, for in the country nature produces so many necessities of life, that there can be no objects of pity; and his life is so happy in itself, that he has no temptation to envy any one.

Quos rami fructus, &c.] No

Sponte tulere sua, carpsit : nec ferrea jura,
 Insanumque forum, aut populi tabularia vidit.
 Sollicitant alii remis freta cæca, ruuntque
 In ferrum ; penetrant aulas et limina regum :
 Hic petit excidiis urbem, miserosque Penates, 505
 Ut gemma bibat, et Sarrano indormiat ostro.
 Condit opes alius, defossoque incubat auro.
 Hic stupet attonitus rostris : hunc plausus hiantem

man's memory has been more traduced than that of Epicurus. He has been represented as a person wholly given up to luxury and intemperance. His name is become a proverb to express a voluptuous person, whose whole pleasure was in eating and drinking. And yet it is certain that he was a great pattern of temperance, and recommended it to his followers. Diogenes Laertius informs us, that he was contented with bread and water, and when he had a mind to gratify his appetite, he added a piece of cheese. Epicurus himself, in his epistle to Menæcius, says, that when he speaks of pleasure, he does not mean the pleasures of the voluptuous and intemperate, as some have misinterpreted him ; but tranquillity of mind, and a body void of pain. Not eating, says he, and drinking, not venereal enjoyments, not a luxurious table, procure a pleasant life, but sober reasoning, which searches into the causes why some things are to be chosen, others to be rejected, and explodes those opinions which tend to disturb the mind. Virgil says his countryman enjoys these frugal blessings of temperance :

he lives upon the fruits of his own trees, and what nature produces all around him.

Tabularia.] The Tabularium was a place at Rome where the public records were kept.

Sollicitant alii, &c.] In this passage the poet shews the preference of agriculture to the several employments and desires of men.

Sarrano.] Tyre was anciently called Sarra. Servius says it had its name from the fish *sar*, with which it abounds.

Hic stupet attonitus rostris.] This seems not to be spoken of the orators themselves, but of their hearers, who are struck with astonishment at the force of their eloquence. Though the poet may mean also, that this admiring of eloquence may stir up in them a vehement desire of becoming orators.

Hunc plausus, &c.] This is generally understood to be meant of dramatic poets, who are ambitious of a general applause of the whole audience. The patricians and plebeians had their different seats or boxes in the Roman theatre, which, being extended from the centre to the circumference, were consequently narrower at the centre, like

Per cuneos geminatus enim, plebisque, patrumque
 Corripuit : gaudent perfusi sanguine fratrum, 510
 Exilioque domos et dulcia limina mutant ;
 Atque alio patriam quærunt sub sole jacentem.
 Agricola incurvo terram dimovit aratro :
 Hinc anni labor : hinc patriam, parvosque nepotes
 Sustinet ; hinc armenta boum, meritosque juvencos. 515
 Nec requies, quin aut pomis exuberet annus,
 Aut foetu pecorum, aut Cerealis mergite culmi :
 Proventuque oneret sulcos, atque horrea vincat.
 Venit hyems, teritur Sicyonia bacca trapetis,
 Glande sues læti redeunt, dant arbuta sylvæ : 520
 Et varios ponit foetus autumnus, et alte
 Mitis in apricis coquitur vindemia saxis.
 Interea dulces pendent circum oscula nati :
 Casta pudicitiam servat domus : ubera vaccae
 Lactea demittunt ; pinguesque in gramine læto 525
 Inter se adversis luctantur cornibus hædi.

so many wedges ; whence they were called *cunei*. See the note on ver. 381. Virgil's expression seems to mean the same as if we should now say, *others are fond of a general applause from the pit, boxes, and galleries*.

Agricola incurvo, &c.] In opposition to all these vexations and solitudes, the poet tells us the husbandman has only the labour of ploughing, which supports his country and his own family ; and, to recompense his labours, there is no part of the year which does not produce something to his benefit. To crown all, he tells us he is happy in a virtuous wife and dear children ; he is delighted

with the sight of his cattle, and diverts himself with rural sports on holidays.

Sicyonia bacca.] Sicyon was a city of Achaia, not far from the Peloponnesian isthmus. It was famous for olives ; whence he calls the olive the Sicyonian berry.

Interea dulces pendent circum oscula nati.] This seems to be put in opposition to those whom he mentioned before to be punished with banishment from their families, ver. 511.

Casto pudicitiam servat domus.] This is opposed to the frequent adulteries which are committed in cities.

Ipse dies agitat festos ; fususque per herbam,
 Ignis ubi in medio, et socii cratera coronant,
 Te libans, Lenæe, vocat, pecorisque magistris

Velocis jaculi certamina ponit in ulmo ;

530

Corporaque agresti nudat prædura palæstra.

Hanc olim veteres vitam coluere Sabini ;

Hanc Remus et frater : sic fortis Etruria crevit ;

Scilicet et rerum facta est pulcherrima Roma,

Septemque una sibi muro circumdedit arces.

535

Cratera coronant.] This may be understood either of crowning the goblet with flowers, or filling it with wine to the brim. This is plainly meant by Virgil as a solemn adoration of Bacchus ; but Dryden represents them as drinking the farmer's health.

Hanc olim, &c.] Having shewn the advantages and delights of husbandry, he concludes this second Georgick with observing, that this was the life which their glorious ancestors led ; that this was the employment of Saturn in the golden age, before mankind were grown wicked, and had learned the art of war.

Veteres Sabini.] The Sabines were an ancient people of Italy, near Rome. They were famous for religion and virtue.

Hanc Remus et frater.] Romulus and Remus, when they undertook to found their new city, Rome, were joined by a great number of shepherds, and educated among them, and employed in tending sheep.

Sic fortis Etruria crevit.] Etruria, or Tuscany, was bounded on the north and west by the Apennines, by the *mare infe-*

rum, or Tyrrhene sea, on the south, and by the river Tiber on the east. The Etrurians are said to have extended their dominion from the Alps to the Sicilian sea ; whence the sea, which washes that coast of Italy, obtained the name of the Tyrrhene, or Tuscan sea.

Facta est pulcherrima Roma.] The ancient Romans were greatly addicted to husbandry, and are known to have had that art in the greatest esteem. Cato mentions, as an instance of this, that they thought they could not bestow a greater praise on any good man than calling him a good husbandman.

Septemque una sibi muro circumdedit arces.] "The seven hills of Rome, which were inclosed within one wall, were : the Palatinus, now Palazzo Maggiore ; the Quirinalis, now Monte Cavallo ; the Coelius, now Monte di S. Giovanni Laterano ; the Capitolinus, now Campidoglio ; the Aventinus, now Monte di S. Sabina ; the Esquilinus, now Monte di S. Maria Maggiore ; and the Viminalis. To which seven were added the Janiculus, now Montorio, and the Vatican." *Ruæus.*

Ante etiam sceptrum Dictæi regis, et ante
 Impia quam cæsis gens est epulata juvencis,
 Aureus hanc vitam in terris Saturnus agebat.
 Necdum etiam audierant inflari classica, necdum
 Impositos duris crepitare incudibus enses. 540
 Sed nos immensum spatiis confecimus æquor;
 Et jam tempus equum fumantia solvere colla.

Dictæi regis.] Dicte is the name of a mountain of Crete, where Jupiter was educated, and on which a temple was built in honour of him. Hence the poet calls Jupiter the Dictæan king.

Cæsis juvencis.] In the first ages it was thought unlawful to

slay their oxen, because they assisted mankind in tilling the ground.

Aureus Saturnus.] The golden age was fabled to have been under the government of Saturn. This age terminated with the expulsion of Saturn by Jupiter.

P. VIRGILII MARONIS

GEORGICORUM

LIBER TERTIUS.

TE quoque, magna Pales, et te memorande canemus
Pastor ab Amphryso : vos, sylvæ amnesque Lycæi.
Cætera, quæ vacuas tenuissent carmina mentes,
Omnia jam vulgata. Quis aut Eurysthea durum,
Aut illaudati nescit Busiridis aras ?

5

Te quoque, &c.] The poet, intending to make cattle the subject of his third book, unfolds his design by saying he will sing of Pales, the goddess of shepherds ; of Apollo, who fed the herds of Admetus on the banks of Amphrysus ; and of the woods and rivers of Lycæus, a mountain of Arcadia, famous for sheep. He then shews a contempt of the fabulous poems, the subjects of which he says are all trite and vulgar, and hopes to soar above the Greek poets.

Pales is the goddess of shepherds. The feast called *Palilia*, in which milk was offered to her, was celebrated on the twentieth of April, on which

day also Rome was founded by Romulus.

Pastor ab Amphryso.] Amphrysus is a river of Thessaly, where Apollo fed the herds of king Admetus.

Lycæi.] Lycæus is a mountain of Arcadia, famous for sheep, and sacred to Pan, being accounted one of his habitations.

Eurysthea durum.] Eurystheus, the son of Sthenelus, was king of Mycenæ, and, at the instigation of Juno, imposed on Hercules his twelve famous labours, which he hoped would have overpowered him.

Illaudati Busiridis aras.] Busiris is generally said to have been the son of Neptune, king

Cui non dictus Hylas puer, et Latonia Delos?
 Hippodameque, humeroque Pelops insignis eburno,
 Acer equis? Tentanda via est, qua me quoque possim
 Tollere humo, victorque virum volitare per ora.
 Primus ego in patriam mecum, modo vita supersit, 10

of Egypt, and a most cruel tyrant. He used to sacrifice strangers, but Hercules overcame him, and sacrificed both him and his son on the same altars.

Hylas puer.] Hylas was beloved by Hercules, and accompanied him in the Argonautic expedition: but going to draw water, he fell in, which gave occasion to the fable of his being carried away by the nymphs.

Latonia Delos.] Delos is one of the islands in the Ægean sea, called Cycladés. It is fabled that this island floated till Latona brought forth Apollo and Diana there, after which time it became fixed.

Hippodameque, humeroque Pelops insignis eburno, acer equis.] Hippodame or Hippodamia was the daughter of Ænomaus, king of Elis and Pisa. She was a princess of exceeding great beauty, and had many lovers: but it being foretold by an oracle, that Ænomaus should be slain by his son-in-law, he offered his daughter to him who should overcome the king in a chariot-race, his own horses being begotten by the winds, and prodigiously swift. But on the other side, if the unfortunate lover lost the race, he was to be put to death. In this manner thirty lost their lives: but this did not discourage Pelops, the son of Tantalus, who was

greatly in love with her. He accepted the dangerous conditions, and contended with the father. In this race the king's chariot broke, by which accident he lost his life, and Pelops gained the victory, and his beauteous prize.—Tantalus, the father of Pelops, had invited the gods to a banquet; at which, having a mind to try their divinity, he dressed his son, and set his flesh before them. All the gods abstained from this horrid food, except Ceres, who eat the shoulder. Jupiter afterwards restored Pelops to life, and gave him an ivory shoulder, instead of that which had been eaten.

Primus ego in patriam, &c.] The poet having, in the preceding paragraph, expressed his contempt of the fabulous subjects of the Greek poets, and shewn a desire of surpassing them, now proceeds to propose to himself a subject worthy of his genius, not founded on fables, but on true history. The historical facts which he designs to celebrate are the victories of the Romans, under the influence of Augustus Cæsar. He poetically describes this victory of his over the Greek poets, by a design of building a temple to Augustus, on the banks of the Mincius, and officiating himself as priest. In the mean time he says he will proceed in the present work, and speak of cattle.

Aonio rediens deducam vertice Musas :
 Primus Idumæas referam tibi, Mantua, palmas :
 Et viridi in campo templum de marmore ponam
 Propter aquam, tardis ingens ubi flexibus errat
 Mincius, et tenera prætexit arundine ripas. 15
 In medio mihi Cæsar erit, templumque tenebit.
 Illi victor ego, et Tyrio conspectus in ostro
 Centum quadrijugos agitabo ad flumina currus.
 Cuncta mihi, Alpheum linquens, lucosque Molorchi,

This boast of Virgil, that he will be the first who brings the Muses from Helicon into his own country, must be understood of Mantua, not of Italy in general; for this glory belongs to Ennius, who first wrote an epic poem, after the manner of Homer.

Aonio vertice.] Aonia was the name of the mountainous part of Bœotia, whence all Bœotia came to be called Aonia.—In this country was the famous mountain Helicon, sacred to the Muses.

Idumæas palmas.] Idumæa, or the land of Edom, was famous for palms. He therefore uses Idumæan palms for palms in general, as is common in poetry. Palms were used for crowns in all the games, as we find in the fourth question of the eighth book of Plutarch's Symposiacks; where he inquires why the sacred games had each their peculiar crown, but the palm was common to all.

In medio mihi Cæsar erit, templumque tenebit.] It was the custom to place the statue of that god, to whom the temple was dedicated, in the middle of it. The other statues, which

he mentions, are to adorn the temple.

Tyrio conspectus in ostro.] Those who offered sacrifice, amongst the Romans, on account of any victory, were clothed in the Tyrian colour.—It is not certain what colour this was. Some call it purple, and others scarlet. Perhaps it was a deep crimson, for human blood is commonly called purple by the poets.

Centum quadrijugos agitabo ad flumina currus.] Varro, as he is quoted by Servius, tells us that in the Circensian games, it was anciently the custom to send out twenty-five *missus*, or matches of chariots, in a day; and that each match consisted of four chariots: that the twenty-fifth match was set out at the charge of the people, by a collection made amongst them, and was therefore called *æra-rius*; and that when this custom was laid aside, the last match still retained the name of *æra-rius*. It is likewise to the ancient custom of celebrating these games on the banks of rivers, that the poet alludes by the words *ad flumina*.

Cuncta mihi, Alpheum lin-

Cursibus, et crudo decernet Græcia cæstu ; 20
 Ipse, caput tonsæ foliis ornatus olivæ,
 Dona feram. Jam nunc solemnes ducere pompas
 Ad delubra juvat, cæsosque videre juvencos :
 Vel scena ut versis decedat frontibus ; utque
 Purpurea intexti tollant aulæa Britanni. 25
 In foribus pugnam ex auro solidoque elephanto
 Gangaridum faciam, victorisque arma Quirini :

quens, lucosque Molorchii.] The poet here prophecies that the games which he shall institute, in honour of Augustus, will be so famous, that the Greeks will come to them, and forsake their own Olympic and Nemeæan games.—Alpheus is the name of a river of Peloponnesus, arising in Arcadia, passing through the country of Elis, and falling into the sea below the city Olympia, which was famous for the Olympic games, instituted by Hercules in honour of Jupiter. The victors at these games were crowned with wild olive.—Molorchus was a shepherd of Cleone, a town in Peloponnesus, between Corinth and Argos, near Mantinea. Hercules having been hospitably received by this shepherd, in gratitude slew the Nemeæan or Cleonean lion, which infested that country ; and the Nemeæan games were therefore instituted in honour of Hercules. The victors were crowned with parsley, or perhaps smallage.

Cursibus.] Running was one of the five Olympic games, called the *pentathlum*. The other were wrestling, leaping, throwing the quoit, and fighting with the cæstus.

Cæstu.] The cæstus was composed of leathern thongs fastened to the hands, and filled with lead and iron, to add force and weight to the blow.

Olivæ.] *Olivæ* seems to be put here for the wild olive, with which the victors at the Olympic games used to be crowned.

Solemnes ducere pompas.] The pomps were images of the gods, carried in procession to the circus.

Gangaridum.] The Gangarides were Indians living near the Ganges. These people were not subdued at the time when Virgil wrote his *Georgicks*.—Catrou justly observes, that Virgil must have added this and the preceding verse long after he had first published the *Georgicks*. This whole allegory of the temple seems to have been added by the poet in the year of Rome 734, when history informs us, that Augustus subdued the Indians and the Parthians, and recovered the eagles which had been lost by Crassus. This was the year before the death of Virgil ; whence we may observe, that he continued to correct and improve this noble poem till the time of his death.

Victorisque arma Quirini.]—

Atque hic undantem bello, magnumque fluentem
 Nilum, ac navali surgentes ære columnas.
 Addam urbes Asiæ domitas, pulsumque Niphaten, 30
 Fidentemque fuga Parthum, versisque sagittis,
 Et duo rapta manu diverso ex hoste trophæa ;
 Bisque triumphatas utroque ab littore gentes.
 Stabunt et Parii lapides, spirantia signa,

Ruæus allows that it was debated in the senate, whether Augustus or Romulus should be the name of him, who before was called Octavianus. But he observes, that this happened in the year of Rome 727, three years after the publication of the Georgicks. Hence he concludes, that it was a private flattery of Virgil, and had no relation to what was debated in the senate. But if we agree with Catrou, that this verse was inserted, in the year 734, we can have no doubt but that Virgil alluded to the debate already mentioned.

Undantem bello magnumque fluentem Nilum.] This relates to the victory obtained over the Egyptians and their allies, commanded by Anthony and Cleopatra, in the year of Rome 724.

Navali surgentes ære columnas.] Servius tells us, that Augustus, having conquered all Egypt, took abundance of beaks of ships, and made four columns of them, which were afterwards placed by Domitian in the Capitol, and were to be seen in his time.

Pulsumque Niphaten.] Niphates is the name of a mountain and river of Armenia. The

people of this country were subdued after the decree of the senate, by which the name Augustus was given to Octavianus.

Fidentemque fuga Parthum versisque sagittis.] The Parthians used to fly from their enemies, and at the same time to shoot their arrows behind them.

Duo rapta manu diverso ex hoste trophæa.] Servius will have this to mean the Gangarides in the east, and the Britons in the west: but it does not appear from history that Augustus ever triumphed over the Britons, or even made war upon them. He went in person against the Spaniards the first time they revolted, and they were subdued the second time by his lieutenant Carisius. He twice subdued the Parthians, and both times commanded his armies in person. Here, says Catrou, are the two trophies obtained by the hand of Augustus, making war in person on two different nations, the Spaniards and the Parthians.

Parii lapides.] Paros is an island in the Ægean sea, famous for the finest marble. Hence, in the third Æneid, he calls this island the snow-white Paros.

Assaraci proles, demissæque ab Jove gentis 35
 Nomina, Trosque parens, et Trojæ Cynthius auctor.
 Invidia infelix furias, amnemque severum
 Cocyti metuet, tortosque Ixionis angues,
 Immanemque rotam, et non exuperabile saxum.
 Interea Dryadum sylvas, saltusque sequamur 40
 Intactos, tua, Mæcenas, haud mollia jussa.
 Te sine nil altum mens inchoat : en age segnes
 Rumpe moras : vocat ingenti clamore Cythæron,
 Taygetique canes, domitrixque Epidaurus equorum ;
 Et vox assensu nemorum ingeminata remugit. 45
 Mox tamen ardentes accingar dicere pugnas

Assaraci proles, demissæque ab Jove gentis nomina.] Here he compliments Augustus, with adorning his temple with the statues of the Trojan ancestors, from whom he was fond of being thought to have descended.

Trojæ Cynthius auctor.] Apollo was born in Delos, where is the mountain Cynthus. He is said to have built Troy, in the reign of Laomedon.

Invidia infelix, &c.] Servius seems to understand the poet's meaning to be, that he will write such great things as to deserve envy ; but at the same time that the envious shall forbear detracting, for fear of punishment in the other world. I rather believe, with La Cerda and others, that he speaks of those who envy the glories of Augustus Cæsar, of whom there must have been many at that time in Rome.

Cocyti.] Cocytus is the name of one of the five rivers of hell.

Tortosque Ixionis angues, immanemque rotam.] Ixion attempted to violate Juno, for which crime he was cast into hell, and bound, with twisted snakes, to a wheel which is continually turning.

Non exuperabile saxum.] Sisyphus infested Attica with robberies, for which he was slain by Theseus ; and condemned in hell, to roll a stone to the top of a hill, which always turns back again, before it reaches the top.

Vocat ingenti clamore Cythæron.] Virgil poetically expresses his earnestness to engage in the subject of the present book, by saying he is loudly called upon by the places famous for the cattle of which he intends to treat. Cythæron is a mountain of Bœotia, a country famous for cattle.

Taygetique canes.] See book ii. ver. 487. This mountain was famous for hunting.

Mox tamen ardentes accingar,

Cæsaris, et nomen fama tot ferre per annos,
 Tithoni prima quot abest ab origine Cæsar.
 Seu quis Olympiacæ miratus præmia palmæ,
 Pascit equos, seu quis fortes ad aratra juvencos ; 50
 Corpora præcipue matrum legat. Optima torvæ
 Forma bovis, cui turpe caput, cui plurima cervix,
 Et crurum tenuis a mento palearia pendent.
 Tum longo nullus lateri modus : omnia magna :
 Pes etiam, et camuris hirtæ sub cornibus aures. 55
 Nec mihi displiceat maculis insignis et albo,

&c.] Here he is generally understood to mean, that he intends, as soon as he has finished the Georgicks, to describe the wars of Augustus, under the character of Æneas.

Tithoni prima quot abest ab origine Cæsar.] Tithonus, the son of Laomedon, and elder brother of Priamus, was the most famous of all the Dardan family.

Seu quis, &c.] Here the poet enters upon the subject of this book ; and in the first place describes the marks of a good cow.

Olympiacæ palmæ.] The Olympic games were thought the most honourable : and the victors carried palms in their hands, which was esteemed the noblest trophy of their victory.

Pascit equos.] The ancients were exceedingly curious in breeding horses for the Olympic games : and it was thought a great commendation to excel in that skill.

Optima torvæ forma bovis.] Pliny says they are not to be

despised for having an unsightly look.

Crurum tenuis a mento palearia pendent.] The low hanging of the dewlaps is mentioned also by the prose writers.

Longo nullus lateri modus : omnia magna.] This length of the body and largeness of all the limbs, is commended also by Varro.

Pes etiam, et camuris hirtæ sub cornibus aures.] It has been generally understood, that the poet means the foot should be large. But La Cerda justly observes that Virgil, who follows Varro in all the other parts of this description, is not to be supposed, absolutely to contradict him in this one particular. Besides no one writer speaks of broad feet as any excellence in a cow : and indeed the smallness of this creature's foot, in proportion to the bulk of her whole body, is a great advantage in treading in a deep soil. Varro says expressly the foot must not be broad.

Maculis insignis et albo.] Some take this to signify a

Aut juga detrectans, interdumque aspera cornu,
 Et faciem tauro propior; quæque ardua tota,
 Et gradiens ima verrit vestigia cauda.
 Ætas Lucinam, justosque pati Hymenæos 60
 Desinit ante decem, post quatuor incipit annos:
 Cætera nec foeturæ habilis, nec fortis aratris.
 Interea, superat gregibus dum læta juventas,
 Solve mares: mitte in venerem pecuaria primus,
 Atque aliam ex alia generando suffice prolem. 65
 Optima quæque dies miseris mortalibus ævi
 Prima fugit: subeunt morbi, tristisque senectus:
 Et labor et duræ rapit inclementia mortis.
 Semper erunt, quarum mutari corpora malis.
 Semper enim refice: ac, ne post amissa requiras, 70
 Anteveni, et subolem armento sortire quotannis.
 Nec non et pecori est idem delectus equino.
 Tu modo, quos in spem statues submittere gentis,
 Præcipuum jam inde a teneris impende laborem.
 Continuo pecoris generosi pullus in arvis 75
 Altius ingreditur, et mollia crura reponit.
 Primus et ire viam, et fluvios tentare minaces
 Audet, et ignoto sese committere ponti:
 Nec vanos horret strepitus. Illi ardua cervix,

white cow spotted with other colours; but the best commentators understand these words to mean a cow spotted with white. Virgil's meaning seems to be, that though white is not esteemed the best colour, yet he does not disapprove a cow that has some white spots in her.

Continuo.] It signifies, from the very beginning.

Mollia crura reponit.] I believe the poet means by *reponit* the alternate motion of the legs. The epithet *mollia* may signify either the tenderness of the young colt's joints, or that those which are naturally most flexible are best.

Nec vanos horret strepitus.] By *nec vanos horret strepitus*, the poet means that a good colt is not apt to start at the rust-

Argutumque caput, brevis alvus, obesaque terga : 80
 Luxuriatque toris animosum pectus : honesti
 Spadices, glaucique ; color deterrimus albis,
 Et gilvo. Tum si qua sonum procul arma dedere,
 Stare loco nescit : micat auribus, et tremit artus ;
 Collectumque premens volvit sub naribus ignem : 85
 Densa juba, et dextro jactata recumbit in armo.

ling of every leaf, at every little noise, that portends no danger. But by *tum si qua sonum*, &c. he means that the colt shews his mettle by exulting at a military noise, at which he erects his ears, bounds, paws, and is scarce able to contain himself. It not only is unnecessary, but would even be dull poetry, to give a regular, orderly description of a horse from head to tail. By *ardua* is meant that the colt carries his head well, not letting it hang down.

Luxuriatque toris animosum pectus.] The *tori* are brawny swellings of the muscles. Virgil's description of the breast is more expressive than any other, and he adds the epithet *animosum*, to shew that this luxuriance of brawn in the muscles denotes the spirit and fire of the horse.

Spadices.] It is very difficult to come to an exact knowledge of the signification of those words, by which the ancients expressed their colours. We learn from Aulus Gellius, that the Dorians called a branch of a palm plucked off with the fruit, *Spadix* ; and that the fruits of the palm being of a shining red, that colour came to be called *phœniceus* and *spadix*. Hence,

it appears that the colour which the ancients called *phœniceus*, or *spadix*, was a bright red, but we do not know that any horses are exactly of such a colour : though the ancients might as well apply red to horses, as we to deer. The colours which come nearest to it seem to be the *bay*, the *chestnut*, and the *sorrel*. Perhaps all these might be contained under the same name, for the ancients do not seem to have been so accurate in distinguishing such a variety of colours, as the moderns.

Glauci.] The ancients meant by *glaucus* a colour which had a faint green or blue cast. Now as no horse can be properly said to be either blue or green, we may conclude that the colour meant by Virgil is a fine grey, which has a bluish cast.

Gilvo.] S. Isidore explains *gilvus* to be the colour of honey, but whitish. I take this to be what we call *dun*.

Micat auribus.] Pliny says the ears discover the spirit of a horse, as the tail does that of a lion.

Collectumque premens volvit sub naribus ignem.] — Wide nostrils and frequent snortings are great signs of mettle in a horse.

At duplex agitur per lumbos spina, cavatque
 Tellurem, et solido graviter sonat ungula cornu.
 Talis Amyclæi domitus Pollucis habenis
 Cyllarus, et quorum Graii meminere poetæ, 90.
 Martis equi bijuges, et magni currus Achilli.
 Talis et ipse jubam cervice effudit equina.
 Conjugis adventu pernix Saturnus, et altum
 Pelion hinnitu fugiens implevit acuto.
 Hunc quoque, ubi aut morbo gravis, aut jam segnior annis
 Deficit, abde domo; nec turpi ignosce senectæ. 96
 Frigidus in venerem senior, frustra que laborem
 Ingratum trahit: et, si quando ad proelia ventum est,
 Ut quondam in stipulis magnus sine viribus ignis
 Incassum furit. Ergo animos ævumque notabis 100
 Præcipue: hinc alias artes, prolemque parentum,
 Et quis cuique dolor victo, quæ gloria palmæ.
 Nonne vides, cum præcipiti certamine campum
 Corripuere, ruuntque effusi carcere currus,
 Cum spes arrectæ juvenum, exultantiaque haurit 105
 Corda pavor pulsans: illi instant verbere torto,
 Et proni dant lora: volat vi fervidus axis.

Duplex spina.] In a horse, that is in good case, the back is broad, and the spine does not stick up like a ridge, but forms a kind of furrow on the back.

Talis Amyclæi domitus Pollucis habenis Cyllarus.] Amyclæ was a city of Laconia, where Castor and Pollux were educated.

Martis equi bijuges.] Servius and others say the horses of Mars are *Fear* and *Terror*. Others contend that these are the companions, and not the horses of that deity.

Talis et ipse jubam, &c.] Philyra was the mistress of Saturn, who, to avoid being discovered by his wife Ops, coming upon them unexpectedly, turned himself into a fine horse.

Pelion.] It is the name of a mountain of Thessaly, where Chiron dwelt.

Quondam.] It is not always used to signify any determinate time. Here I take it to mean only *sometimes*.

Jamque humiles, jamque elati sublime videntur
 Aëra per vacuum ferri, atque adsurgere in auras.
 Nec mora, nec requies : at fulvæ nimbus arenæ 110
 Tollitur : humescunt spumis, flatuque sequentum.
 Tantus amor laudum, tantæ est victoria curæ.
 Primus Ericthonius currus et quatuor ausus
 Jungere equos, rapidisque rotis insistere victor.
 Fræna Pelethronii Lapithæ, gyrosque dedere 115
 Impositi dorso, atque equitem docuere sub armis
 Insultare solo, et gressus glomerare superbos.
 Æquus uterque labor ; æque juvenemque magistri
 Exquirunt, calidumque animis, et curibus acrem.
 Quamvis sæpe fuga versos ille egerit hostes, 120
 Et patriam Epirum referat, fortesque Mycenæ ;
 Neptunique ipsa deducat origine gentem. .
 His animadversis, instant sub tempus et omnes

Fræna Pelethronii Lapithæ,
gyrosque dedere.] Servius says
 Peletronium is the name of a
 town of Thessaly, where the
 breaking of horses was first in-
 vented. *Gyrus* signifies pro-
 perly a *wheeling about*. In this
 place, it signifies the managing
 a horse, and teaching all the
 proper rounds and turns.

Equitem.] Aulus Gellius con-
 tends that *eques* signifies the
 same with *equus*. Without
 doubt, it is the horse that paws,
 curvets, and prances, but the
 poet might very well apply these
 actions to the man who rides
 the horse, and makes him per-
 form them.

Æquus uterque labor.] That
 is, the labours of driving cha-
 riots, and managing the single
 horse are equal.

Quamvis sæpe fuga, &c.]
 That is, let the horse's qualifi-
 cations have been ever so good,
 let him have come from the
 best country in the world, let
 him be descended from the no-
 blest race, yet he must still be
 in the flower of his age ; or else
 good judges will never make
 choice of him, either for riding
 or racing.

Fortesque Mycenæ.] Mycenæ
 was a city of Argia, a region of
 Peloponnesus, in which Aga-
 memnon reigned. This country
 was famous for good horses.

*Neptunique ipsa deducat ori-
 gine gentem.]* Neptune is said
 to have smitten the earth with
 his trident, and thereby to have
 produced a fine horse, to which
 the poet alludes, in the first
 book, ver. 13.

Impendunt curas denso distendere pingui,
 Quem legere ducem, et pecori dixere maritum : 125
 Pubentesque secant herbas, fluviosque ministrant,
 Farraque, ne blando nequeat superesse labori,
 Invalidique patrum referant jejunia nati.
 Ipsa autem macie tenuant armenta volentes :
 Atque ubi concubitus primos jam nota voluptas 130
 Sollicitat, frondesque negant, et fontibus arcent.
 Sæpe etiam cursu quatiant, et sole fatigant,
 Cum graviter tunsis gemit area frugibus, et cum
 Surgentem ad zephyrum paleæ jactantur inanes.
 Hoc faciunt, nimio ne luxu obtusior usus 135
 Sit genitali arvo, et sulcos oblimet inertes :
 Sed rapiat sitiens venerem, interiusque recondat.
 Rursus cura patrum cadere, et succedere matrum
 Incipit. Exactis gravidæ cum mensibus errant,
 Non illas gravibus quisquam juga ducere plaustris, 140
 Non saltu superare viam sit passus, et acri
 Carpere prata fuga, fluviosque innare rapaces.
 Saltibus in vacuis pascant, et plena secundum
 Flumina, muscus ubi, et viridissima gramine ripa :
 Speluncæque tegant, et saxea procubet umbra. 145
 Est lucos Silari circa, ilicibusque virentem
 Plurimus Alburnum volitans, cui nomen asilo

Saltibus.] See the note on verse 471. of the second Georgick.

Plena secundum flumina.] The poet recommends full rivers, that the pregnant cattle may not strain themselves with stooping to drink.

Silari.] *Silarus* was the name of a river which divided the

country of the *Picentini* from that of the *Lucan*: it is now called *Selo*.

Alburnum.] *Alburnus* was the name of a mountain near the river *Silarus*.

Cui nomen asilo.] *Asilo* is here put in the dative case, after the manner of the Greeks.

Romanum est, œstrum Graii vertere vocantes ;
 Asper, acerba sonans ; quo tota exterrita sylvis
 Diffugiunt armenta ; furit mugitibus æther 150
 Concussus, sylvæque, et sicci ripa Tanagri.
 Hoc quondam monstro horribiles exercuit iras
 Inachiae Juno pestem meditata juvencae.
 Hunc quoque, nam mediis fervoribus acrior instat,
 Arcebis gravido pecori, armentaque pasces 155
 Sole recens orto, aut noctem ducentibus astris.
 Post partum, cura in vitulos traducitur omnis :
 Continuoque notas et nomina gentis inurunt :
 Et quos aut pecori malint submittere habendo,
 Aut aris servare sacros, aut scindere terram, 160
 Et campum horrentem fractis invertere glebis.
 Cætera pascuntur virides armenta per herbas :
 Tu quos ad studium atque usum formabis agrestem,
 Jam vitulos hortare, viamque insiste domandi,

Asper.] I take this word to be designed to express the sharpness of the sting.

Acerba sonans.] This relates to the horrible whizzing of this animal.

Sicci ripa Tanagri.] The Tanagrus, or Tanager, now called Negro, is a river of Lucania, rising from the mountain Alburnus.

Hoc quondam monstro, &c.] Io, the daughter of Inachus, was beloved by Jupiter, who, to conceal her from Juno, turned her into a cow : but Juno, discovering the deceit, sent an œstrus to torment Io ; with which being stung, she fled into Egypt, where, being restored to her former shape, she was married to king Osiris ; and after her

death, was worshipped as a goddess, under the name of Isis.

Continuo.] See the note on ver. 75.

Notas et nomina gentis inurunt.] The burning marks upon cattle is a very ancient custom, to which we find frequent allusions.

Cætera pascuntur virides armenta per herbas.] This is generally understood to mean, that the cattle which are not designed either for breeding, sacrifices, or labour, have no mark set upon them, and so are suffered to graze undistinguished.

Jam vitulos hortare.] Columella says they ought not to be younger than three, or older than five years.

Dum faciles animi juvenum, dum mobilis ætas. 165
 Ac primum laxos tenui de vimine circlos
 Cervici subnecte ; dehinc, ubi libera colla
 Servitio assuerint, ipsis e torquibus aptos
 Junge pares, et coge gradum conferre juvencos.
 Atque illis jam sæpe rotæ ducantur inanes 170
 Per terram, et summo vestigia pulvere signent.
 Post valido nitens sub pondere faginus axis
 Instrepat, et junctos temo trahat æreus orbes.
 Interea pubi indomitæ non gramina tantum,
 Nec vescas salicum frondes, ulvamque palustrem, 175
 Sed frumenta manu carpes sata : nec tibi fastæ,
 More patrum, nivea implebunt mulctraria vaccæ ;
 Sed tota in dulces consument ubera natos.

Ipsis e torquibus.] This particular instruction of fastening the bullocks by the collars, may seem superfluous to those who are not informed, that it was a custom among the ancients to yoke the bullocks together by the horns.

Junge pares.] Varro says you must yoke bullocks of equal strength, lest the stronger should wear out the weaker.

Rotæ ducantur inanes.] By empty wheels, is meant either empty carriages, or wheels without any carriage laid upon them.

Summo vestigia pulvere signent.] These words are used to express the lightness of the carriage, which the untamed bullocks are first put to draw. The weight is to be so inconsiderable, that it will not cause them to make deep impressions in the dust.

Valido nitens sub pondere.] After they have been tried with empty carriages, they are to be put to draw such as are heavy.

Ulvamque palustrem.] Cæsalpinus supposes, and not without reason, that the *ulva* is the same with the *typha*, which we call *cat's-tail*, or *reed-mace*. It is a very common weed with us, and in Italy also, in stagnant waters : it grows to a considerable height, and bears a head at the top of the stalk, which, when ripe, affords a great deal of down.

Nec tibi fastæ, &c.] The people in the earliest ages lived much upon milk, and therefore defrauded their calves of great part of their natural nourishment. This practice Virgil condemns, and advises those who breed calves to let them suck their fill.

Sin ad bella magis studium, turmasque feroces,
 Aut Alpheæ rotis prælabi flumina Pisæ, 180
 Et Jovis in luco currus agitare volantes;
 Primus equi labor est, animos atque arma videre
 Bellantum, lituosque pati, tractuque gementem
 Ferre rotam, et stabulo frænos audire sonantes.
 Tum magis atque magis blandis gaudere magistri 185
 Laudibus, et plausæ sonitum cervicis amare.
 Atque hæc jam primo depulsus ab ubere matris
 Audiat, inque vicem det mollibus ora capistris
 Invalidus, et jamque tremens, et jam inscius ævi.
 At, tribus exactis, ubi quarta accesserit æstas, 190
 Carpere mox gyrum incipiat, gradibusque sonare
 Compositis, sinuetque alterna volumina crurum;
 Sitque laboranti similis: tum cursibus auras
 Provocet, ac per aperta volans, ceu liber habenis,
 Æquora, vix summa vestigia ponat arena. 195
 Qualis Hyperboreis Aquilo cum densus ab oris

Sin ad bella, &c.] The poet now proceeds to give an account of the breeding of horses.

Alpheæ.] See ver. 19.

Pisæ.] Strabo tells us, that it has been questioned whether there ever was such a city as Pisa, affirming it to have been the name only of a fountain. It is confessed, however, that it was anciently the name of a country in that part of Elis, through which the river Alpheus flowed, and in which stood the famous temple of Jupiter Olympus.

Litos.] The *tuba* is generally thought to have been the same instrument with our trumpet;

but the *lituus* was different from it, being almost straight, only turning a little in at the end: the *cornu* and the *baccinum* were bent almost round.

Gyrum.] See the note on ver. 115.

Hyperboreis.] The Hyperboreans are a people of whom not only the seat, but even the existence, is called in question.—The mention of them is very ancient, for we find Herodotus denying that there were any such people; and not without reason, if by Hyperborean be meant, as he understands the word, a people who lived beyond the rising of the north wind.—

Incubuit, Scythiæque hyemes atque arida differt
 Nubila : tum segetes altæ, campique natantes
 Lenibus horrescunt flabris, summæque sonorem
 Dant sylvæ, longique urgent ad littora fluctus : 200
 Ille volat, simul arva fuga, simul æquora verrens.
 Hic vel ad Elei metas et maxima campi
 Sudabit spatia, et spumas agat ore cruentas :
 Belgica vel molli melius feret esseda collo.
 Tum demum crassa magnum farragine corpus 205
 Crescere jam domitis sinito : namque ante domandum
 Ingentes tollent animos, prensisque negabunt
 Verbera lenta pati, et duris parere lupatis.

But others, as Strabo tells us in his first book, call those Hyperboreans who live in the most northern parts of the world.— In his eleventh book, he tells us that the ancient Grecians called all the northern nations Scythians and Celto-Scythians ; but that the most ancient of all called those which lie to the north of the Black sea, the Danube, and the gulf of Venice, Hyperboreans, Sauromatæ, and Arimaspians. The latter lived to the northward of the river Tanais, and the lake Mæotis : they inhabited, therefore, the country which is now called Muscovy. On the north part of this country were situated the Riphæan mountains, where the snow is continually falling, in the shape of feathers ; by which, perhaps, were meant the mountains of Lapland, on the north side of which the Hyperboreans were supposed to inhabit.

Scythiæ.] See the note on book i. ver. 240.

Elei campi.] Servius tells us,

that Elis is a city of Arcadia, where the chariot-races were celebrated ; but it is certain that the Olympic games were celebrated, not at Elis, but at Olympia. The Pisæans, in whose country Olympia was situated, had many contentions with the Eleans about the government of the Olympic games ; but at last the Eleans prevailing, the whole country between Achaia, Messenia, and Arcadia, came to be called Elis. The plains of Elis, therefore, are not the plains about the city of Elis, as Servius erroneously imagines, but the plains about Olympia, in the region of Elis.

Spatia.] See the note on book i. ver. 513.

Belgica vel molli melius feret essedu collo.] This is generally understood to mean, that the horse will be better for drawing common carriages.

Molli.] “ I take *molli* for *domito*, in opposition to *reluctanti*,” &c. *Dr. Trapp.*

Lupatis.] The curb is said to

Sed non ulla magis vires industria firmat,
 Quam venerem et cæci stimulos avertere amoris : 210
 Sive boum, sive est cui gratior usus equorum.
 Atque ideo tauros procul, atque in sola relegant
 Pascua, post montem oppositum, et trans flumina lata :
 Aut intus clausos satura ad præsepia servant.
 Carpit enim vires paullatim, uritque videndo 215
 Fæmina : nec nemorum patitur meminisse, nec herbæ.
 Dulcibus illa quidem illecebris, et sæpe superbos
 Cornibus inter se subigit decernere amantes.
 Pascitur in magna sylva formosa juvenca :
 Illi alternantes multa vi prælia miscent 220
 Vulneribus crebris : lavit ater corpora sanguis,
 Versaque in obnixos urgentur cornua vasto
 Cum gemitu, reboant sylvæque et magnus Olympus.
 Nec mos bellantes una stabulare : sed alter
 Victus abit, longæque ignotis exulat oris, 225
 Multa gemens ignominiam, plagasque superbi
 Victoris, tum, quos amisit inultus, amores ;
 Et stabula aspectans regnis excessit avitis.
 Ergo omni cura vires exercet, et inter
 Dura jacet pernox instrato saxa cubili, 230
 Frondibus hirsutis, et carice pastus acuta :

have been called *lupatum*, because it had unequal iron teeth, like the teeth of wolves. This strongly expresses the mettle of a headstrong horse, that he cannot be governed by such severe curbs as we find used by the ancients. It is here put in opposition to *mollibus capistris*, mentioned before ; by which, perhaps, is meant what we call a *snaffle-bit*.

Carice acuta.] This plant has so little said of it by the Roman writers, that it is hard to ascertain what species we are to understand by the name *carice*.—Caspar Bauhinus says it is that sort of rush which he has called *juncus acutus panicula sparsa*. It is therefore our common *hard rush*, which grows in pastures, and by way sides, in a moist soil. It is more solid, hard, and

Et tentat sese, atque irasci in cornua discit
 Arboris obnixus trunco : ventosque lacessit
 Ictibus, et sparsa ad pugnam prohudit arena.
 Post, ubi collectum robur, viresque relectæ, 235
 Signa movet, præcepsque oblitum fertur in hostem :
 Fluctus uti, medio cœpit cum albescere ponto,
 Longius, ex altoque sinum trahit ; utque volutus
 Ad terras, immane sonat per saxa, neque ipso
 Monte minor procumbit : at ima exæstuat unda 240
 Vorticibus, nigramque alte subjectat arenam.
 Omne adeo genus in terris hominumque ferarumque,
 Et genus æquoreum, pecudes, pictæque volucres,
 In furias ignemque ruunt : amor omnibus idem.
 Tempore non alio catulorum oblita læna 245
 Sævior erravit campis : nec funera vulgo
 Tam multa informes ursi stragemque dedere
 Per sylvas : tum sævus aper, tum pessima tigris.
 Heu ! male tum Libyæ solis erratur in agris.

prickly at the point, than our common soft rush, which seems to be what the ancients called *juncus*.

Longius, ex altoque sinum trahit.] The comma is generally placed at the end of the preceding verse, which makes the interpretation of these words very difficult : but I think all the difficulty is removed by placing the comma after *longius*. —Virgil is here comparing the bull's first preparing himself to renew the fight, to a wave beginning to whiten and swell, at a great distance from the shore, in the middle of the sea. Then as the wave rolls towards the land, with a dreadful roaring

among the rocks, and falls upon the shore like a huge mountain : so the bull comes furiously roaring against his unsuspecting enemy, and impetuously rushes upon him.—*Sinum trahit* is, I believe, a singular expression ; and I do not find it explained by the commentators. *Sinus* usually signifies some sort of cavity, as the bosom of any person, or a bay : it is used also to signify a waving line, like the motion of a snake. The poet seems to conceive a wave to be a hollow body, and therefore calls the inner part of it its *sinus*, or *bosom*.

Heu ! male tum Libyæ, &c.] Aristotle, speaking of bears,

Nonne vides, ut tota tremor pertentet equorum 250
 Corpora, si tantum notas odor attulit auras ?
 Ac neque eos jam fræna, virum neque verbera sæva,
 Non scopuli, rupesque cavæ, aut objecta retardant
 Flumina, correptosque unda torquentia montes.
 Ipse ruit, dentesque Sabellicus exacuit sus, 255
 Et pede prosubigit terram, fricat arbore costas
 Atque hinc atque illinc, humerosque ad vulnera durat.
 Quid juvenis, magnum cui versat in ossibus ignem
 Durus amor ? nempe abruptis turbata procellis
 Nocte natat cæca serus freta : quem super ingens 260
 Porta tonat cæli, et scopulis illisa reclamant

wolves, and lions, says they are dangerous to those that come near them, not having frequent fights between themselves, because they are not gregarious. —Libya is the Greek name for Africa, according to Pliny. This country abounds with the fiercest wild beasts.

Ipse ruit, &c.] Aristotle, speaking of the wild boars, says that at this time they rage horribly, and fight one with another, making their skins very hard by rubbing against trees, and by often rolling themselves in the mud, and letting it dry, make their backs almost impenetrable, and fight so furiously, that both of them are often killed. Virgil had spoken before of the wild boar, and here he says *even* the Sabellian boar rages: that is, not only the wild boar, but even the tame one, rages at this time; and, to make his description the stronger, he ascribes to the tame boar what Aristotle has said of the wild one.

Fricat arbore costas atque hinc, atque illinc, humerosque ad vulnera durat.] I take *atque hinc atque illinc* to belong to *fricat arbore costas*; for the boar rubs his sides backwards and forwards against a tree: but the *humeros ad vulnera durat*, the hardening his shoulders against wounds, relates to the rolling in mud, and baking it upon his skin, so as to make a sort of coat of armour, as we read just now in the quotation from Aristotle.

Quid juvenis, &c.] Here the poet, no doubt, alludes to the well-known story of Leaper and Hero: but with great judgment he avoids mentioning the particular story, thereby representing the whole species as ready to encounter the greatest dangers when prompted by lust.

Porta tonat cæli, &c.] The ancients feigned Jupiter to be in a certain temple of heaven, especially when he thundered and lightened. Hence I gather, that gates may be imagined in heaven, temples being feigned al-

Æquora; nec miseri possunt revocare parentes,
 Nec moritura super crudeli funere virgo.
 Quid lynces Bacchi variæ, et genus acre luporum,
 Atque canum? quid, quæ imbelles dant prælia cervi? 265
 Scilicet ante omnes furor est insignis equarum :
 Et mentem Venus ipsa dedit, quo tempore Glauci
 Potniades malis membra absumpsere quadrigæ.
 Ilias ducit amor trans Gargara, transque sonantem
 Ascanium : superant montes, et flumina tranant. 270
 Continuoque avidis ubi subdita flamma medullis,
 Vere magis, quia vere calor redit ossibus, illæ
 Ore omnes versæ in Zephyrum stant rupibus altis,
 Exceptantque leves auras : et sæpe sine ullis

ready; so that we may understand that those gates of the temples opened to let out the thunderbolts.

Scopulis illisa reclamant æquora.] Catrou interprets this of the waves pushing back Leander from the coast of Sestos. But surely the poet's meaning is, that the waves, dashing violently on the rocks in a storm, ought not to prevent any one from venturing out to sea.

Virgo.] This word is not used by the poets in so strict a sense as we use the word *virgin*. Thus Pasiphae is called *virgo* in two places in the sixth eclogue.

Lynces Bacchi variæ.] The ounce, the tiger, and the leopard, are said to be the animals by which the chariot of Bacchus was drawn. The difference between these animals not being commonly well known, I shall here set down the marks by which they are distinguished. The tiger is as large, or larger,

than a lion, and marked with long streaks. The leopard is smaller than the tiger, and marked with round spots. The ounce, or lynx, is of a reddish colour, like a fox, marked with black spots; the hairs are gray at the bottom, red in the middle, and whitish at the top; those which compose the black spots, are only of two colours, having no white at the top. The eyes are very bright and fiery; and the ears are tipped with thick shining hairs, like black velvet. It is an animal of exceeding fierceness.

Glauci Potniades malis membra absumpsere quadrigæ.] Potnia was a town of Bœotia, near Thebes.

Ascanium.] This is the name of a river of Bithynia: but Gargarus and Ascanius seem to be put here for any mountain and river.

Continuo.] See the note on ver. 75.

Conjugiis vento gravidæ, mirabile dictu ! 275
 Saxa per, et scopulos, et depressas convalles
 Diffugiunt; non, Eure, tuos, neque solis ad ortus ;
 In Boream, Caurumque, aut unde nigerrimus Auster
 Nascitur, et pluvio contristat frigore cælum.
 Hinc demum, Hippomanes vero quod nomine dicunt 280
 Pastores, lentum destillat ab inguine virus.
 Hippomanes, quod sæpe malæ legere novercæ,

Boream.] *Boreas* is frequently used to signify the north; but, strictly speaking, it is the north-east.

Caurum.] *Caurus*, or *Corus*, according to Pliny, is the north-west.

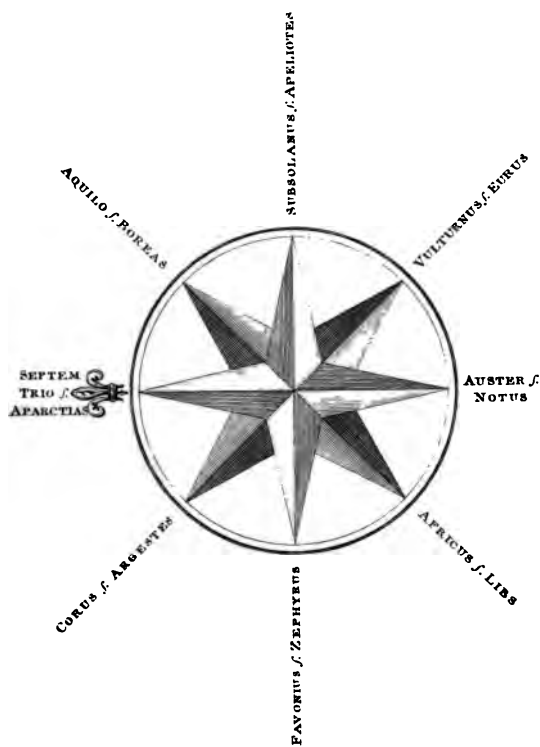
It will not, perhaps, be unacceptable to the reader, if in this place I shew what names the ancients gave to the points of the compass, as they are mentioned by Pliny. This author divided the compass into eight parts. These, I think, were evidently the north, north-east, east, south-east, south, south-west, west, and north-west: for in lib. 18. c. 34. where he is speaking of describing the parts of heaven in a field, he says the meridian line is to be cut transversely through the middle by another line, which will shew the place of the sun's rising and setting at the equinox, that is, due east and west. Then two other lines must be drawn obliquely, from each side of the north to each side of the south, all through the same centre, all of equal length, and at equal distances. The next line to the north, towards the east, that is, the north-east, is called *Aquilo*, and by the Greeks *Boreas*. The

point opposite to this, that is, the south-west, is named *Africus*, and by the Greeks *Libs*.—The wind which blows from the east point is called *Subsolanus*, by the Greeks *Apeliotes*; opposite to which is the *Favonius*, called *Zephyrus* by the Greeks. Between the east and the south rises the *Vulturnus*, the Greek name of which is *Eurus*; and opposite to this, between the north and west, is the *Corus*, or, as the Greeks call it, *Argætes*. In lib. ii. c. 47. he says the south is called *Auster*, by the Greeks *Notus*; the north, *Sep-tem trio*, by the Greeks *Aparctias*.

Nigerrimus Auster.] The south wind is called black, because of the darkness it occasions, by means of the thick showers which it brings with it.

Pluvio contristat frigore cælum.] The south was always accounted a rainy wind.

The poet, having now done with bulls and horses, proceeds to speak of sheep and goats: but being aware of the great difficulty in making such mean subjects shine in poetry, he invokes Pales to his assistance.





Miscueruntque herbas, et non innoxia verba.
 Sed fugit interea fugit irreparabile tempus,
 Singula dum capti circumvectamur amore. 285
 Hoc satis armentis: superat pars altera curæ,
 Lanigeros agitare greges, hirtasque capellas:
 Hic labor: hinc laudem fortes sperate coloni.
 Nec sum animi dubius, verbis ea vincere magnum
 Quam sit, et angustis hunc addere rebus honorem. 290
 Sed me Parnassi deserta per ardua dulcis
 Raptat amor: juvat ire jugis, qua nulla priorum
 Castaliam molli devertitur orbita clivo.
 Nunc, veneranda Pales, magno nunc ore sonandum.
 Incipiens stabulis edico in mollibus herbam 295
 Carpere oves, dum mox frondosa reducitur æstas:

[*Parnassi deserta per ardua.*] Parnassus is a great mountain of Phocis, sacred to Apollo and the Muses. Near it was the city Delphi, famous for the temple and oracle of the Pythian Apollo. At the foot of this mountain was the Castalian spring, sacred to the Muses.

[*Molli clivo.*] *Clivus* is used both for the ascent and descent of a hill. Servius understands it in this place to signify a *descent*: "*facili itinere et descensione.*" This interpretation seems to agree best with Virgil's sense; for he speaks of passing over the mountain; and therefore he must descend again to come to the Castalian spring. We find an expression like this in the ninth eclogue:

" — Quæ se subducere colles

Incipiunt, *mollique jugum demittere clivo*,
 Usque ad aquam, et veteris jam fracta cacumina fagi."

Here *molli clivo* plainly signifies an easy *descent*.

[*Pales.*] See the note on ver. 1. [*Incipiens, &c.*] In this passage the poet treats of the care of sheep and goats, during the winter season.

[*Dum mox frondosa reducitur æstas.*] The meaning of this is, that the sheep are to be housed till the warm weather has produced a sufficient quantity of fresh food for them in the open fields. We cannot suppose that summer is to be taken here in a strict sense; for that season began on the ninth of May: and surely they never housed their sheep till that time.

Et multa duram stipula filicumque manipulis
 Sternere subta humum, glacies ne frigida lædat
 Molle pecus, scabiemque ferat, turpesque podagras.
 Post hinc digressus jubeo frondentia capris 300
 Arbuta sufficere, et fluvios præbere recentes ;
 Et stabula a ventis hiberno opponere soli
 Ad medium conversa diem ; cum frigidus olim
 Jam cadit, extremoque irrorat Aquarius anno.
 Hæ quoque non cura nobis levior tuendæ, 305
 Nec minor usus erit : quamvis Milesia magno

Duram humum.] He calls the ground hard, because it was usual to pave their sheep-cotes with stone.

Stipula filicumque manipulis.] For *filix*, see ver. 189. of the second book. The writers of agriculture are particularly careful to give instructions about keeping the sheep clean, and dry in their cotes. Varro says, the pavement should be laid sloping, that it may easily be swept clean ; because wet spoils the wool and disorders the sheep. He adds that fresh litter should be often given them, that they may lie soft and clean.

Glacies ne frigida lædat molle pecus.] Columella says, that sheep, though they are the best clothed of all animals, are nevertheless the most impatient, both of cold and heat.

Scabiem.] See ver. 441.

Turpesque podagras.] The poet means some kind of tumour in the feet.

Frondentia arbuta.] In the first book, Virgil uses *arbutum* for the fruit, and in the second,

arbutus for the tree : but here *arbutum* is used for the tree. The epithet *frondentia* is a plain proof that, in this place, he means the tree, which is an ever-green, and therefore supplies the goats with browse in winter, of which season Virgil is now speaking.

Cum frigidus olim jam cadit, &c.] In this place, Virgil must mean that year which began with March, for Aquarius was reckoned to rise about the middle of January, and to set about the middle of February. Aquarius is represented pouring water out of an urn, and was esteemed a rainy sign.

Nec minor usus erit.] Goats are of no less value than sheep : for they are very fruitful, and yield abundance of milk, which is very little if at all inferior to that of the ass, in nourishing weak, and restoring wasting bodies. They are kept with very little expense, for they will feed on briars, and almost any wild shrubs. The kids are very good meat : they climb the steepest

Vellera mutantur, Tyrios incocta rubores.
 Densior hinc soboles ; hinc largi copia lactis.
 Quam magis exhausto spumaverit ubere mulctra ;
 Læta magis pressis manabunt flumina mammæ. 310
 Nec minus interea barbas incanaque menta,
 Cinyphii tondent hirci, setasque comantes,
 Usum in castrorum, et miseris velamina nautis.
 Pascuntur vero sylvas, et summa Lycæi,
 Horrentesque rubos, et amantes ardua dumos. 315
 Atque ipsæ memores redeunt in tecta, suosque
 Ducunt, et gravido superant vix ubere limen.
 Ergo omni studio glaciem ventosque nivales,
 Quo minus est illis curæ mortalis egestas,
 Avertes ; victumque feres, et virgea lætus 320
 Pabula ; nec tota claudes fœnilia brumæ.

rocks and precipices ; though their feet do not at all seem to be made for that purpose.

Quamvis Milesia magno vellera mutantur.] Miletus was a city on the borders of Ionia and Caria, famous for the best wool, of which the Milesian garments were made, which were greatly esteemed by the ladies for their delicate softness. In *magno mutantur*, the poet alludes to the ancient custom of changing one commodity for another, before the general use of money.

Barbas incanaque menta Cinyphii tondent hirci.] Cinyphus, according to Strabo, is a river of Africa. According to Pliny, Cynips is the name both of a river and a country.

Usum in castrorum, et miseris velamina nautis.] Varro says, that goats are shorn for the use

of sailors, and engines of war.

Lycæi.] *Lycæus* is a mountain of Arcadia. It seems to be put here for mountains in general.

Horrentesque rubos.] *Rubus* is the bramble or black-berry bush ; for Pliny says they bear a fruit like mulberries : “ *Rubi mora ferunt.*”

Minus, &c.] The sense of this passage seems to be that, as goats give us so little trouble, browsing upon any wild bushes, which sheep will not touch ; as they wander over the rocks and precipices, where other cattle cannot tread ; as they come home of their own accord, without requiring the care of a shepherd ; we ought in justice to take care of them, and allow them a sufficient quantity of food in winter.

At vero, zephyris cum læta vocantibus æstas,
 In saltus utrumque gregem atque in pascua mittes.
 Luciferi primo cum sidero frigida rura
 Carpamus, dum mane novum, dum gramina canet, 325
 Et ros in tenera pecori gratissimus herba.
 Inde, ubi quarta sitim cæli collegerit hora,
 Et cantu querulæ rumpent arbusta cicadæ ;
 Ad puteos, aut alta greges ad stagna jubeto
 Currentem ilignis potare canalibus undam ; 330
 Æstibus at mediis umbrosam exquirere vallem,
 Sicubi magna Jovis antiquo robore quercus
 Ingentes tendat ramos, aut sicubi nigrum
 Illicibus crebris sacra nemus accubet umbra.
 Tum tenues dare rursus aquas, et pascere rursus 335
 Solis ad occasum : cum frigidus æra Vesper
 Temperat, et saltus reficit jam roscida luna,

At vero, &c.] In this passage we are informed how sheep and goats are to be managed, when the weather begins to grow warm.

Zephyris cum læta vocantibus æstas.] The west wind, called by the Romans favonius, and by the Greeks zephyrus, was thought to introduce the spring.

Luciferi.] The planet Venus, when she appears in the evening, is called Vesper or Hesperus ; in the morning she is called Lucifer.

Ubi quarta sitim cæli collegerit hora.] The poet is thought to mean such hours, as divide the artificial day into twelve equal parts. Thus, at the equinox, the fourth hour will be at ten in the morning ; but at the solstice, it will be at half an

hour after nine in Italy, where the day is then fifteen hours long, according to Pliny.

Et cantu querulæ rumpent arbusta cicadæ.] It has been usual to render *cicada* grass-hopper, but very erroneously : for the *cicada* is an insect of a very different sort. The proper Latin name for a grass-hopper is *locusta*.

Ilignis canalibus.] *Ilex* is the ever-green or holm-oak.

Æstibus at mediis umbrosam exquirere vallem.] " There are four precepts to be observed every day ; to feed them in the morning, to give them drink at the fourth hour, to shade them at noon, and to feed them again in the evening." *Pierius*.

Litoraue Aloyonen resonant, acalanthida dumi.
 Quid tibi pastores Libyæ, quid pascua versu
 Prosequar, et raris habitata mapalia tectis ? 340
 Sæpe diem noctemque, et totum ex ordine mensem
 Pascitur, itque pecus longa in deserta sine ullis
 Hospitiis : tantum campi jacet. Omnia secum
 Armentarius Afer agit, tectumque, laremque,
 Armaque, Amyclæumque canem, Cressamque pharetram.
 Non secus ac patriis acer Romanus in armis 346
 Injusto sub fasce viam cum carpit, et hosti
 Ante expectatum positus stat in agmine castris.
 At non, qua Scythiæ gentes, Mæotique unda,
 Turbidus et torquens flayentes Ister arenas : 350

Quid tibi, &c.] Libya was used by the ancients, to express not only a part of Africa, adjoining to Egypt, but also all that division of the world which is usually called Africa. It is generally thought that the poet, in this place, means the Numidians, or Nomades, who used to change their habitations, carrying their tents along with them.

Laremque.] It was customary with these shepherds to carry their gods about with them. Thus, we find in the book of Genesis, that Rachel had stolen her father's gods, and carried them with her in her flight.

Amyclæumque canem.] Amyclæ was a city of Laconia, which region was famous for the best dogs.

Non secus ac patriis, &c.] The poet here compares the African, loaded with his arms and baggage, to a Roman soldier on an expedition. We learn

from Cicero, that the Romans carried not only their shields, swords, and helmets, but also provision for above half a month, utensils, and stakes.

Injusto.] It is used for very great: as *iniquo pondere rastro*, and *labor improbus urget*.

At non, qua Scythiæ, &c.] From Africa, the poet passes to Scythia, and describes the manners of the northern shepherds. The description of winter in these cold climates, has been justly admired as one of the finest pieces of poetry extant.

Scythiæ gentes.] The ancients called all the northern nations Scythians.

Mæotique unda.] The lake Mæotis, or sea of Azof, lies beyond the Black sea, and receives the waters of the Tanais, now called Don, a river of Muscovy.

Ister.] He seems to mean Thrace and the adjoining coun-

Quaque redit medium Rhodope porrecta sub axem.
 Illic clausa tenent stabulis armenta ; neque ullæ
 Aut herbæ campo apparent, aut arbore frondes ;
 Sed jacet aggeribus niveis informis, et alto
 Terra gelu late, septemque assurgit in ulnas. 355
 Semper hyems, semper spirantes frigora cauri.
 Tum sol pallentes haud unquam discutit umbras ;
 Nec cum invectus equis altum petit æthera, nec cum
 Præcipitem oceani rubro lavit æquore currum.
 Concrescunt subitæ currenti in flumine crustæ, 360
 Undaque jam tergo ferratos sustinet orbes,
 Puppibus illa prius patulis, nunc hospita plaustis.
 Æraque dissiliunt vulgo, vestesque rigescunt
 Indutæ, cæduntque securibus humida vina,
 Et totæ solidam in glaciem vertere lacunæ, 365
 Stiriaque impexis induruit horrida barbis.
 Interea toto non secius aëre ningit ;
 Intereunt pecudes ; stant circumfusa pruinis
 Corpora magna boum ; confertoque agmine cervi

tries ; for it is only the lower part of the Danube that the ancients called Ister ; as was observed in the note on ver. 497. of the second Georgick.

Quaque redit medium Rhodope porrecta sub axem.] “Rhodope is a mountain of Thrace, which is extended eastward, and is there joined with Hæmus ; then parting from it, it returns to the northward.” *Ruæus*.

Oceani rubro æquore.] The waves of the ocean seem to be called red in this placé, on account of the reflection of the setting sun. It is however very

frequent amongst the poets, to call the sea purple.

Concrescunt subitæ currenti in flumine crustæ.] This is meant of the sudden freezing of the rivers in the northern countries.

Æraque dissiliunt.] Eratosthenes, as he is quoted by Strabo, speaks of a copper or brazen vessel being placed in a temple of Æsculapius, in memory of its having been bursten by frost.

Confertoque agmine cervi.] The poet mentions herds of deer, because those animals do not live solitary, but in herds.

Torpent mole nova, et summis vix cornibus extant. 370

Hos non immissis canibus, non cassibus ullis

Puniceæve agitant pavidos formidine pennæ :

Sed frustra oppositum trudentes pectore montem

Comminus obtruncant ferro, graviterque rudentes

Cædunt, et magno læti clamore reportant. 375

Ipsi in defossis specubus secreta sub alta

Otia agunt terra, congestaque robora, totasque

Advolvere focus ulmos, ignique dedere.

Hic noctem ludo ducunt, et pocula læti

Fermento atque acidis imitantur vitea sorbis. 380

Talis Hyperboreo septem subjecta trioni,

Gens effræna virum Riphæo tunditur Euro,

Puniceæve agitant pavidos formidine pennæ.] It was the custom to hang up coloured feathers on lines, to scare the deer into the toils.

In defossis specubus.] Pomponius Mela, speaking of the Sarmatæ, says they dig holes in the earth for their habitations, to avoid the severity of winter. And Tacitus also says the Germans used to make caves to defend them from the severity of winter, and conceal their corn.

Pocula læti fermento atque acidis imitantur vitea sorbis.] Ruzæus interprets this passage to mean beer and cider. *Fermentum*, he says, signifies the fermentation of barley, wheat, or oats: when by a certain medicated heat, the grain swells and grows acid, which are the two effects of fermentation; which is therefore named from *ferveo*, as it were *servimentum*: and thus beer is made.

Septem subjecta trioni.] The *triones* or *septem triones*, are the two northern constellations, commonly known by the names of the Greater and Lesser Bear, in each of which are seven stars placed nearly in the same order, and which were fancied by the ancients to represent a waggon: whence, we call the seven stars in the rump and tail of the Great Bear, *Charles's wain*. Ælius and Varro, as they are quoted by Aulus Gellius, tell us, that *triones* is as it were *terrones*, and was a name by which the old husbandmen called a team of oxen. I believe that Virgil, by using *trioni* in the singular number, and adding the epithet *Hyperboreo*, means the Lesser Bear, under which are situated those who live within the arctic circle.

Riphæo tunditur Euro.] It has been already observed, that the Riphæan hills are probably

Et pectusdum fulvis velatur corpora setis :
 Si tibi lanicium curæ ; primum aspera sylvæ,
 Lappæque tribulique absint : fuge pabula læta ; 385
 Continuoque greges villis lege mollibus albos.
 Illum autem, quamvis aries sit candidus ipse,
 Nigra subest udo tantum cui lingua palato,
 Rejice, ne maculis infuscet vellera pullis
 Nascentum : plenoque alium circumspice campo. 390
 Munere sic niveo lanæ, si credere dignum est,
 Pan deus Arcadiæ captam te, Luna, fefellit,
 In nemora alta vocans : nec tu aspernata vocantem.
 At cui lactis amor, cytisum, lotosque frequentes
 Ipse manu, salsasque ferat præsepibus herbas. 395
 Hinc et amant fluvios magis, et magis ubera tendunt,
 Et salis occultum referunt in lacte saporem.
 Multi jam excretos prohibent a matribus hædos,
 Primaque ferratis præfigunt ora capistris.
 Quod surgente die mulsero horisque diurnis, 400
 Nocte premunt ; quod jam tenebris et sole cadente,
 Sub lucem exportans calathis adit oppida pastor ;

that great ridge of mountains which divides Lapland from the northern part of Muscovy.

Aspera sylvæ.] All prickly bushes are injurious to sheep, by rending their fine wool, and wounding their flesh, which he mentions soon after amongst their diseases.

Lappæque tribulique.] See the note on book i. ver. 153.

Fuge pabula læta.] The wool is thought not to be so good, if the cattle are very fat.

At cui lactis amor, &c.] This

paragraph informs us, that those who feed sheep for the sake of their milk, must afford them great plenty of proper nourishment.

Ferratis capistris.] These muzzles, of which the poet speaks, are not such as confine the mouth of the lamb or kid, for then it could not eat. They are iron spikes fastened about the snout, which prick the dam, if she offers to let her young one suck.

Calathis.] Servius interprets *calathis* brazen vessels, in which

Aut parco salē contingunt, hyemique reponunt.
 Nec tibi cura canum fuerit postrema ; sed una
 Veloces Spartæ catulos, acremque Molossum 405
 Pasce sero pingui : nunquam custodibus illis
 Nocturnum stabulis furem, incursusque luporum,
 Aut impacatos a tergo horrebis Iberos.
 Sæpe ~~etiam cursu timidus~~ agitabis onagros,
 Et canibus leporem, canibus venabere damas. 410
 Sæpe volutabris pulsos sylvestribus apros
 Latratu turbabis agens, montesque per altos
 Ingentem clamore premes ad retia cervum.
 Disce et odoratam stabulis accendere cedrum,
 Galbaneoque agitare graves nidore chelydros. 415

they used to carry milk and new cheese to town. But it was certainly a vessel not at all fit to carry milk : for it was made on purpose for the whey to run through and leave the curd behind, in order to make cheese.

Nec tibi cura canum, &c.] Immediately after sheep and goats, the poet makes mention of dogs ; some of which are necessary to defend the folds against robbers and wolves, and others are of service in hunting.

Acremque Molossum.] This dog has its name from Molossia, a city of Epirus. I take it to be that sort which we call a mastiff. Aristotle says there are two sorts of Molossian dogs : that, which is used for hunting, is not different from the common sort ; but that, which is used by the shepherds, is large, and fierce against wild beasts.

Iberos.] The Iberus is now called the *Ebro*.

Onagros.] The *onager* or wild ass, is an animal of Syria, frequent about Aleppo and Apamia. The skin of it is very hard, and is dressed into that sort of knotty leather, which we call *shagreen*. We find that their flesh was in great esteem amongst the ancients.

Volutabris.] This word properly signifies the muddy places in which the swine delight to roll.

Disce et odoratam.] The poet now proceeds to shew the injuries to which cattle are subject : and begins with a beautiful account of serpents.

Odoratam cedrum.] This tree was accounted good to drive away serpents with its smoke.

Galbaneo nidore.] *Galbanum* is the concreted juice of a plant called *serula*. It is probably taken from more than one species.

Chelydros.] The *chelydros*

Sæpe sub immotis præsepibus aut mala tactu
 Vipera delituit, cælumque exterrita fugit :
 Aut tecto assuetus coluber succedere et umbræ,
 Pestis acerba boum, pecorique adspargere virus,
 Fovit humum : cape saxa manu : cape robora, pastor,
 Tollentemque minas et sibila colla tumentem 421
 Dejice : jamque fuga timidum caput abdidit alte,
 Cum medii nexus, extremæque agmina caudæ
 Solvuntur, tardosque trahit sinus ultimus orbes.
 Est etiam ille malus Calabris in saltibus anguis, 425
 Squamea convolvens sublato pectore terga,
 Atque notis longam maculosus grandibus alvum :
 Qui, dum amnes ulli rumpuntur fontibus, et dum
 Vere madent udo terræ, ac pluvialibus austris,
 Stagna colit, ripisque habitans, hic piscibus atram 430
 Impræbus ingluviem ranisque loquacibus explet.
 Postquam exusta palus, terræque ardore dehiscunt,
 Exilit in siccum, et flammantia lumina torquens
 Sævit agris, asperque siti atque exterritus æstu.

seems to be that sort of serpent, of which we find frequent mention among the Greek writers.

Sub immotis præsepibus.] *Immotis*, in this place, means such places as have not been duly swept and cleansed.

Coluber pestis acerba boum.] I take the serpent here meant, to be that which Pliny calls *boas*. This author affirms that they grow sometimes to a prodigious bigness, and that there was a child found in the belly of one of them, in the reign of Claudius. He adds, that they feed on cow's milk,

whence they have obtained their name.

Fovit.] *Foveo* properly signifies to foment, cherish, or embrace. It seems to be used here for a serpent keeping close to the ground, under the muck of an uncleansed sheep-cote. Besides it is usual for serpents to lay their eggs under dung, in order to be hatched.

Cape saxa manu.] The rapidity of this verse finely expresses the necessary haste on this occasion, to catch up stones and sticks to encounter the serpent.

Ne mihi tum molles sub dio carpere somnos, 435
 Neu dorso nemoris libeat jacuisse per herbas :
 Cum positis novus exuviis nitidusque juventa
 Volvitur, aut catulos tectis aut ova relinquens,
 Arduus ad solem et linguis micat ore trisulcis.
 Morborum quoque te causas et signa docebo. 440
 Turpis oves tentat scabies, ubi frigidus imber
 Altius ad vivum persedit, et horrida cano
 Bruma gelu; vel cum tonsis illotus adhæsit
 Sudor, et hirsuti secuerunt corpora vepres.
 Dulcibus idcirco fluvii pecus omne magistri 445
 Perfundunt, udisque aries in gurgite villis
 Mersatur, missusque secundo defluit amni.
 Aut tonsum tristi contingunt corpus amurca,
 Et spumas miscent argenti, vivaque sulfura,
 Idæasque pices, et pingues unguine ceras, 450
 Scillamque, helleborosque graves, nigrumque bitumen.

Spumas argenti.] Some have supposed the poet to mean quicksilver; but quicksilver was never called *spuma argenti*, by which name the ancients seem to understand what we call litharge.

Idæasque pices.] Pitch is called Idæan, because pitch-trees abound on mount Ida. Pitch is of two sorts, *arida* or *sicca*, which we call properly *pitch*; and *liquida*, which we call *tar*. I believe it is the *pix liquida*, or *tar*, which the poet means.

Ceras.] Wax seems to be added chiefly to give to the medicine the consistence of an ointment.

Scillam.] The squill, or sea-onion, is a bulbous root, like an

onion, but much larger. It is brought to us from Spain.

Helleborosque graves.] There are two kinds of hellebore, the black and the white. The white hellebore is known to be serviceable in diseases of the skin, if it be externally applied; but it is too rough to be taken inwardly, as the black sort is.—Hence perhaps Virgil added the epithet *graves*, to express the *white* hellebore.

Bitumen.] *Bitumen*, or, as the Greeks called it, *asphaltus*, is a fat, sulphureous, tenacious, inflammable substance, issuing out of the earth, or floating upon water, as at Pitchford, in Shropshire, and in the island of Barbadoes, in America, whence

Non tamen ulla magis præsens fortuna laborum est,
 Quam si quis ferro potuit rescindere summum
 Ulceris os : alitur vitium, vivitque tegendo ;
 Dum medicas adhibere manus ad vulnera pastor 455
 Abnegat, aut meliora deos sedet omnia poscens.
 Quin etiam ima dolor balantum lapsus ad ossa
 Cum furit, atque artus depascitur arida febris ;
 Profuit incensos æstus avertere, et inter
 Ima ferire pedis salientem sanguine venam : 460
 Bisaltæ quo more solent, acerque Gelonus,
 Cum fugit in Rhodopen, atque in deserta Getarum,
 Et lac concretum cum sanguine potat equino.
 Quam procul aut molli succedere sæpius umbræ,
 Videris, aut summas carpentem ignavius herbas, 465
 Extremamque sequi, aut medio procumbere campo
 Pascentem, et seræ solam decedere nocti ;
 Continuo culpam ferro compesce, prius quam

it is brought hither under the name of *Barbadoes tar*. Sometimes it is found hardened into a substance like pitch. The most esteemed is that which is found in Judæa, and is called *bitumen Judaicum*, or *Jews-pitch*. This is seldom, if ever, brought hither ; what is generally sold for it being little different from common pitch.

Rescindere.] It properly signifies *to open* ; in which sense it is used also in the twelfth *Æneid*.

Bisaltæ.] The Bisaltæ were a people of Macedon.

Gelonus.] See book ii. ver. 115.

Rhodopen.] Rhodope is a mountain of Thrace.

Getarum.] The Getæ, or Dacians, dwelt near the Danube.

Lac concretum cum sanguine potat equino.] This custom of drinking milk and horse's blood is ascribed to the Massagetæ, a people of Scythia.

Continuo culpam ferro compesce.] Virgil is not here speaking of any partial disease which might be restrained by being cut out, but of a general disorder, which spreads itself over the whole body, making the sheep loathe its food, and lag heavily behind the flock. I am persuaded, therefore, that by *culpam* he means the infected sheep ; and by *ferro compesce*, that it should be killed, to pre-

Dira per incautum serpent contagia vulgus.
 Non tam creber agens hyemem ruit æquore turbo, 470
 Quam multæ pecudum pestes : nec singula morbi
 Corpora corripuiunt ; sed tota æstiva repente,
 Spemque gregemque simul, cunctamque ab origine gentem.
 Tum sciat, aërias Alpes, et Norica si quis
 Castella in tumultis, et lapidis arva Timavi, 475
 Nunc quoque post tanto videat, desertaque regna
 Pastorum, et longe saltus lateque vacantes.

vent the contagion from spreading.

Non tam creber agens, &c.] After these diseases, to which the sheep are subject, our poet adds, that the distempers of cattle are innumerable. Hence he takes occasion to speak of a great plague, by which all the country about the Alps was laid waste.—I do not think that *creber agens hyemem turbo* is to be understood to mean, that many whirlwinds precede one single storm, but that the sea is tossed by many whirlwinds, each of which precedes a storm. That a violent storm is usually preceded by a whirlwind, is most certain; therefore to enter into a debate whether the whirlwind is to be accounted a forerunner of a storm, or a part of the storm itself, would be a mere logomachy.

Quam multæ pecudum pestes.] The poet cannot mean that pestilences or murrains are as common among the cattle as storms on the sea. *Pestis* is a more general word, and includes all the several great misfortunes that attend them. Thus a little

before, he calls a serpent *pestis acerba boum*.

Æstiva.] “*Æstiva* are the shady places in which the cattle avoid the heat of the sun in summer.” *Servius*.

Tum sciat, &c.] “The sense is this: if any one knows what sort of places these were, when they were full of cattle, he may now see them empty, though it is a long time since the pestilence.” *Servius*.

Aërias Alpes.] The Alps are called *aëriæ*, from their great height: they divide Italy from France and Germany.

Norica.] Noricum was a region of Germany, bordering on the Alps. Great part of it is what we now call Bavaria.

Lapidis arva Timavi.] Some read Iapygia; but Iapygia was a part of the kingdom of Naples, far distant from the Alps, of which Virgil is here speaking.—*lapidis* is certainly the true meaning; for Iapidia was in the Venetian territory, where the river Timavus flows. This part of Italy is now called Friuli.—*Timavus* is a river of Carniola: it is now called Timavo.

Hic quondam morbo cæli miseranda coorta est
 Tempestas, totoque autumnu incanduit æstu,
 Et genus omne neci pecudum dedit, omne ferarum, 480
 Corruptique lacus, infecit pabula tabo.
 Nec via mortis erat simplex : sed ubi ignea venis
 Omnibus acta sitis miseros adduxerat artus,
 Rursus abundabat fluidis liquor, omniaque in se
 Ossa minutatim morbo collapsa trahebat. 485
 Sæpe in honore deum medio stans hostia ad aram,
 Lanea dum nivea circumdatur infula vitta,
 Inter cunctantes cecidit moribunda ministros.
 Aut si quam ferro mactaverat ante sacerdos,
 Inde neque impositis ardent altaria fibris, 490
 Nec responsa potest consultus reddere vates :
 Ac vix suppositi tinguntur sanguine cultri,
 Summaque jejuna sanie infuscatur arena.
 Hinc lætis vituli vulgo moriuntur in herbis,
 Et dulces animas plena ad præsepia reddunt. 495
 Hinc canibus blandis rabies venit, et quatit ægros

Sitis.] A parching heat and thirst attends all malignant fevers.

Infula.] The *infula* was a sort of diadem or fillet, with which the heads of the victims were bound. Ruæus says the *vittæ* were the ornaments which hung down from the *infula*.

Nec responsa potest consultus reddere vates.] The entrails of the victims were thought not to discover the will of the gods, unless they were sound.

Jejuna sanie.] In these morbid bodies the liquids were almost wasted, and, instead of

blood, there came out only a corrupted matter.

Hinc canibus blandis rabies venit.] The madness to which dogs are subject, is attended with most dreadful consequences. Their bite communicates the madness not only to other animals, but to mankind also. The most terrible of all the symptoms of this distemper is the *hydrophobia*, or dread of water; the patient, however thirsty, not being able to drink any sort of liquor without being thrown into the most horrid convulsions.

Tussis anhela sues, ac faucibus angit obesis.
 Labitur infelix studiorum, atque immemor herbæ
 Victor equus, fontesque avertitur, et pede terram
 Crebra ferit : demissæ aures : incertus ibidem 500
 Sudor, et ille quidem moriturus frigidus ; aret
 Pellis, et ad tactum tractanti dura resistit.
 Hæc ante exitium primis dant signa diebus,
 Sin in processu cœpit crudescere morbus,
 Tum vero ardentes oculi, atque attractus ab alto 505
 Spiritus, interdum gemitu gravis, imaque longo
 Ilia singultu tendunt : it naribus ater

Faucibus angit obesis.] Swine are subject to coughs, and inflammatory swellings in the throat; whence the poet with great propriety uses the word *angit*, *angina* being the Latin name for a quinsy.

Labitur infelix studiorum, &c.] Having briefly made mention of dogs and swine, he now speaks more largely of the violent effects of this distemper on horses.

Pede terram crebra ferit.] The most violent diseases of horses are frequently attended with an unusual stamping on the ground.

Demissæ aures.] The hanging down of the ears is mentioned by Columella as a symptom of pain in a horse's head.

Incertus sudor.] By a doubtful sweat, he either means a sweat of which it may be doubted whether it is a good or a bad symptom, or else a sweat that comes and goes uncertainly and irregularly.

Moriturus frigidus.] A cold

sweat is universally known to be a bad symptom.

Ater pellis.] The dryness of the skin is inconsistent with the sweating just mentioned. We must therefore understand the poet not to mean that all these symptoms were found in every horse, but that they were variously affected. The cold sweat is a sign of a diminution of the vital powers; and the dryness and hardness of the skin shew that there is a great inward heat, and an obstruction of the matter, which ought to be perspired through the pores of the skin.

Ardentes oculi.] Thucydides, in his description of the plague at Athens, says they were at first seized with a heat and heaviness in the head, with a redness and inflammation of the eyes.

Imaque longo ilia singultu tendunt.] Thucydides says that most of them had sobs or hick-ups, attended with strong convulsions.

Sanguis, et obsessas fauces premit aspera lingua.
 Profuit inserto latices infundere cornu
 Lenæos ; ea visa salus morientibus una. 510
 Mox erat hoc ipsum exitio, furiisque relecti
 Ardebant, ipsique suos, jam morte sub ægra,
 Dii meliora piis, erroremque hostibus illum !
 Discissos nudis laniabant dentibus artus.
 Ecce autem duro fumans sub vomere taurus 515
 Concidit, et mixtum spumis vomit ore cruorem,
 Extremosque ciet gemitus : it tristis arator,
 Mœrentem abjungens fraterna morte juvencum,
 Atque opere in medio defixa relinquit aratra.
 Non umbræ altorum nemorum, non mollia possunt 520
 Prata movere animum, non qui per saxa volutus
 Purior electro campum petit amnis ; at ima
 Solvuntur latera, atque oculos stupor urget inertes,
 Ad terramque fluit devexo pondere cervix.

Dii meliora piis, &c.] This was a frequent form among the ancients of expressing their abhorrence of any great mischief, by wishing it from themselves to their enemies.

Discissos nudis laniabant dentibus artus.] Perhaps by *naked teeth*, the poet may intend to express the horrid grinning of the horse in the agonies of death.

Ecce autem duro fumans, &c.] As the poet had before spoken of bulls and horses together, when he treated of their generation, and the ways of managing them ; so now he joins them in distress, and describes the misery of the bull immediately

after that of the horse. This passage is wonderfully poetical. He represents the bull dropping down under the yoke, and the unhappy farmer leaving the plough in the middle of the field. Hence he slides into a beautiful digression concerning the wholesome simplicity of the food of these animals, which he opposes to the luxurious and destructive diet of mankind.—He represents the mortality among the kine to have been so great, that they were forced to use buffaloes for the sacrifices of Juno, to bury the corn in the ground with their hands, and to draw their waggons themselves, for want of cattle.

Quid labor aut benefacta juvant? quid vomere terras 525

Invertisse graves? atqui non Massica Bacchi

Munera, non illis epulæ nocuere repostæ :

Frondebis et victu pascuntur simplicis herbæ ;

Pocula sunt fontes liquidi, atque exercita cursu

Flumina, nec somnos abrumpit cura salubres. 530

Tempore non alio dicunt regionibus illis

Quæsitæ ad sacra boves Junonis, et uris

Imparibus ductos alta ad donaria currus.

Ergo ægre rastris terram rimantur, et ipsis

Unguibus infodiunt fruges, montesque per altos 535

Contenta cervice trahunt stridentia plaustra.

Non lupus insidias explorat ovilia circum,

Nec gregibus nocturnus obambulat; acrior illum

Cura domat; timidi damæ, cervique fugaces

Nunc interque canes, et circum tecta vagantur. 540

Jam maris immensi prolem, et genus omne natantum

Littore in extremo, ceu naufraga corpora, fluctus

Proluit: insolitæ fugiunt in flumina phocæ.

Alta ad donaria.] “ *Donaria* are properly the places where the gifts to the gods are laid up. Hence the word is transferred to signify *temples*. For thus *pulvinaria* also are used for temples, whereas they are properly the cushions or couches which used to be spread in temples.” *Servius*.

Ergo ægre, &c.] The poet describes the great mortality of cattle by saying the people were forced to scratch the earth with their nails, in order to sow, or rather *set* their corn, scarce being able to drag the harrows

over the fields, and that they strained their own necks with the yokes.

Contenta.] This is generally interpreted, not *contented*, but *strained*.

Non lupus insidias explorat, &c.] The poet having already mentioned the destruction which was made among the cattle, now represents this wasting pestilence as extending itself through earth, sea, and air: he observes that physic was of no service, and that even the divine masters of the art failed.

Interit et curvis frustra defensa latebris
 Vipera, et attoniti squamis astantibus hydri. 545
 Ipsis est aër avibus non æquus, et illæ
 Præcipites alta vitam sub nube relinquunt.
 Præterea jam nec mutari pabula refert,
 Quæsitæque nocent artes : cessere magistri
 Phillyrides Chiron, Amythaoniusque Melampus. 550
 Sævit et in lucem Stygiis emissa tenebris
 Pallida Tisiphone, morbos agit ante metumque,
 Inque dies avidum surgens caput altius effert.
 Balatu pecorum, et crebris mugitibus amnes,
 Arentesque sonant ripæ, collesque supini. 555
 Jamque catervatim dat stragem, atque aggerat ipsi
 In stabulis turpi dilapsa cadavera tabo :
 Donec humo tegere, ac foveis abscondere discunt.
 Nam neque erat coriis usus : nec viscera quisquam
 Aut undis abolere potest, aut vincere flamma : 560
 Nec tondere quidem morbo illuvieque peresa

Phillyrides Chiron, Amythaoniusque Melampus.] Chiron was the son of Saturn and Philyra, as was observed in the note on ver. 92. When he was grown up, he retired to the woods, and having there learned the nature and virtues of plants, he became an excellent physician; and the herb *centaury* had its name from this famous Centaur. He instructed Æsculapius in physic, Hercules in astronomy, and Achilles in music. He was a practical astronomer, and is thought, together with Musæus, to have framed the first sphere that was ever made among the Greeks, for the use of the Ar-

gonautic expedition, in which he had two grandsons engaged. He is supposed by Sir Isaac Newton to have been about eighty-eight years old at that time.—Melampus was the son of Amythaon and Dorippe. He was said to be famous for augury, and to understand the voices of birds and other animals. He was also a most famous physician, and had a temple erected to him, with the institution of solemn feasts and sacrifices. He assisted Bias in taking away the oxen of Iphiclus, and cured the daughters of Prætus of their madness.

Vellera, nec telas possunt attingere putres :
Verum etiam invisos si quis tentarat amictus ;
Ardentes papulæ, atque immundus olentia sudor
Membra sequebatur : nec longo deinde moranti 565
Tempore contactos artus sacer ignis edebat. .

Sacer ignis.] By this seems to be meant an *erysipelas*, or St. Anthony's fire.

P. VIRGILII MARONIS

GEORGICORUM

LIBER QUARTUS.

PROTINUS aërii mellis cælestia dona
Exequar; hanc etiam, Mæcenas, aspice partem.
Admiranda tibi levium spectacula rerum,
Magnanimosque duces, totiusque ordine gentis
Mores, et studia, et populos, et prælia dicam. 5
In tenui labor, at tenuis non gloria, si quem
Numina læva sinunt, auditque vocatus Apollo.
Principio sedes apibus statioque petenda,
Quo neque sit ventis aditus, nam pabula venti
Ferre domum prohibent, neque oves hædique petulci 10
Floribus insultent, aut errans bucula campo
Decutiat rorem, et surgentes atterat herbas.

Protinus aërii mellis, &c.]
The poet has devoted the whole fourth book to bees, in which he treats of the surprising customs and manners of this wonderful insect.

Virgil calls honey *aerial* and *celestial*, because it was the opinion of the ancient philosophers

that it was derived from the dew of heaven.

Principio sedes apibus, &c.]
In this paragraph the poet treats of a proper station for the bees, and enumerates what are to be avoided, and what are convenient for them.

Absint et picti squalentia terga lacerti
 Pinguibus a stabulis, meropesque, aliæque volucres,
 Et manibus Procne pectus signata cruentis. 15
 Omnia nam late vastant, ipsasque volantes
 Ore ferunt dulcem nidis immitibus escam.
 At liquidi fontes, et stagna virentia musco
 Adsint, et tenuis fugiens per gramina rivus ;
 Palmaque vestibulum, aut ingens oleaster inumbret. 20
 Ut, cum prima novi ducent examina reges
 Vere suo, ludetque favis emissa juvenus,
 Vicina invitet decedere ripa calori ;
 Obviaque hospitibus teneat frondentibus arbor.
 In medium, seu stabit iners, seu profluet humor, 25
 Transversas salices, et grandia conjice saxa :
 Pontibus ut crebris possint consistere, et alas
 Pandere ad æstivum solem ; si forte morantes
 Sparsarit, aut præceps Neptuno immerserit Eurus.
 Hæc circum casis virides, et olentia late 30

Picti squalentia terga lacerti.]
 Lizards are scaly four-footed animals, with long tails. There are many sorts of them, one of which is the most celebrated under the name of crocodile or alligator. The green lizard is the most common in Italy : that which we have in England is smaller, and of various colours : it is commonly called an eft or newt. We have also a water eft, which is frequently seen in standing waters.

Meropesque.] The merops, apiaster, or bee-eater, is shaped like a kingfisher : it is about the size of a blackbird. Its feet are exactly like those of the kingfisher, as is also its bill,

only it bends a little more downward. The top of the head is reddish ; the neck and shoulders green, with a mixture of red. It is yellow under the chin, and its breast and belly are blue. It feeds on bees and other insects. It is found in Italy, but has been observed to be most frequent in the island of Candia, or ancient Crete. It builds in caverns, and is a bird of passage.

Manibus Procne pectus signata cruentis.] Procne and Philomela, according to the fable, were the daughters of Pandion, king of Athens.

Olentia late serpylla.] The ancients mention two sorts of

Serpylla, et graviter spirantis copia thymbræ.
 Floreat, irriguumque bibant violaria fontem.
 Ipsa autem, seu corticibus tibi suta cavatis,
 Seu lento fuerint alvearia vimine texta,
 Angustos habeant aditus ; nam frigore mella 35
 Cogit hyems, eademque calor liquefacta remittit.
 Utraque vis apibus pariter metuenda : neque illæ
 Nequicquam in tectis certatim tenuia cera
 Spiramenta linunt, fucoque et floribus oras
 Explent ; collectumque hæc ipsa ad munera gluten, 40
 Et visco et Phrygiæ servant pice lentius Idæ.
 Sæpe etiam effossis, si vera est fama, latebris

serpyllum, one of the gardens, and the other wild. Our serpyllum, or mother of thyme, or wild thyme, which is common on ant-hills in England, and grows wild all over Europe, is probably that which Pliny calls the wild, and Dioscorides the garden serpyllum. The plant very much resembles thyme both in appearance and smell, and is certainly proper to be planted near bees.

Violaria.] This word signifies places set with violets.

Ipsa autem, &c.] Here the poet speaks of the structure of the hives, and of the avoiding of some things which are offensive.

Corticibus.] The bark of the cork-tree was called *cortex* by way of eminence.

Utraque vis apibus pariter metuenda.] The extremes of heat and cold are injurious to bees.

Cera spiramenta linunt.] The *cera* or *wax*, is properly that substance of which the honey-

comb is formed. The *propolis* or *bee-bread* is a glutinous substance, which is found about the door of the hives. The *erithace* is that with which they glue the honeycombs together, to keep any air from coming in between. It seems to be this *erithace*, therefore, which Virgil means under the several appellations of *cera*, *fuco*, *floribus*, and *gluten*.

Fuco et floribus.] The *fucus* is properly a sort of sea-weed which was anciently used in dying, and in colouring the faces of women. Hence, all kind of daubing obtained the name of *fucus*. By *floribus*, the poet does not mean strictly, that the bees plaster their hives with flowers, but with a glutinous substance gathered from flowers.

Phrygiæ . . . pice . . . Idæ.] Hence it appears, that it was not the Cretan but the Phrygian *Ida* which was famous for pitch-trees.

Sub terra fovere larem, penitusque repertæ
 Pumicibusque cavis, exesæque arboris antro.
 Tu tamen et levi rimosa cubilia limo 45
 Unge fovens circum, et raras superinjice frondes.
 Neu propius tectis taxum sine, neve rubentes
 Ure foco cancos, altæ neu crede paludi;
 Aut ubi odor cœni gravis, aut ubi concava pulsu
 Saxa sonant, vocisque offensa resultat imago. 50
 Quod superest, ubi pulsam hyemem sol aureus egit
 Sub terras, cælumque æstiva luce reclusit;
 Illæ continuo saltus sylvasque peragrant,
 Purpureosque metunt flores, et flumina libant
 Summa leves. Hinc nescio qua dulcedine lætæ 55
 Progeniem nidosque foveat : hinc arte recentes
 Excudunt ceras, et mella tenacia fingunt.
 Hinc ubi jam emissum caveis ad sidera cæli
 Nare per æstatem liquidam suspexeris agmen,
 Obscuramque trahi vento mirabere nubem ; 60
 Contemplator ; aquas dulces et frondea semper
 Tecta petunt : huc tu jussos adsperge sapos,

Taxum.] The yew has always been accounted poisonous.

Neve rubentes ure foco cancos.] It is well known that crabs, lobsters, &c. are turned red by the fire. It was customary among the Romans to burn crabs to ashes, which were esteemed a good remedy for burns and scalds.

Alta neu crede paludi.] In fens there are no stones for the bees to rest upon : hence, it appears that such places must be very dangerous to these insects.

Ubi odor cœni gravis.] Ill smells are esteemed very pernicious to bees : and none can be more offensive than that of stinking mud.

Quod superest, &c.] This passage relates to the swarming of bees, and the manner of making them settle.

Continuo.] See the note on book iii. ver. 75.

Purpureos flores.] Purple is frequently used by the poets to express any gay bright colour.

Trita melisphylla, et cerinthæ ignobile gramen :
 Tinnitusque cie, et Matris quate cymbala circum.
 Ipsæ consident medicatis sedibus : ipsæ 65
 Intima more suo sese in cunabula condent.
 Sin autem ad pugnam exierint, nam sæpe duobus
 Regibus incessit magno discordia motu,
 Continuoque animos vulgi, et trepidantia bello
 Corda licet longe præsciscere : namque morantes 70
 Martius ille æris rauci canor increpat, et vox
 Auditur fractos sonitus imitata tubarum.
 Tum trepidæ inter se coeunt, pennisque coruscant,
 Spiculaque exacuunt rostris, aptantque lacertos,
 Et circa regem atque ipsa ad prætoria densæ 75
 Miscentur, magnisque vocant clamoribus hostem.
 Ergo, ubi ver nactæ sudum, camposque patentes,
 Erumpunt portis ; concurritur ; æthere in alto

Cerinthæ ignobile gramen.] It is one of the most common herbs all over Italy and Sicily. In our gardens it grows to the height of a foot and a half, or two feet. The stalks are about the thickness of one's finger, round, smooth, whitish, and divided into several branches. The leaves embrace the stalk and branches with their bases, and diminish gradually to a point: they are of a bluish colour, marked with white spots, set on both sides with prickles, and neatly indented. The flowers hang in bunches from the tops of the branches. The empale-ment is divided into five seg-ments neatly indented about the edges: the petal is long, tubular, and of a yellow colour. The summits are of a dark colour,

and are sustained by yellow chives, each flower is succeeded by two seeds.

Tinnitusque cie.] The making of a tinkling noise with brazen utensils is used among us to cause the swarms of bees to settle.

Matris quate cymbala.] The priests of Cybele, the mother of the gods, used to beat brazen drums or cymbals, in the sacri-fices to that goddess.

Ipsæ consident medicatis sedi-bus.] Thus, Varro says, the place where we would have the bees to settle, must be rubbed with *erithace* and balm.

Trepidantia bello corda.] *Tre-pidare* signifies not only to *fear* and *tremble*, as it is commonly interpreted, but also to *hasten*.

Prætoria.] The *prætorium* in a camp is the general's tent.



CERINTHE.

J. Fisher Sc.



Fit sonitus, magnum mixtæ glomerantur in orbem,
 Præcipitesque cadunt : non densior aëre grando, 80
 Nec de concussa tantum pluit ilice glandis.
 Ipsi per medias acies, insignibus alis,
 Ingentes animos angusto in pectore versant,
 Usque adeo obnixi non cedere, dum gravis aut hos,
 Aut hos versa fuga victor dare terga subegit. 85
 Hi motus animorum, atque hæc certamina tanta
 Pulveris exigui jactu compressa quiescent.
 Verum ubi ductores acie revocaveris ambos,
 Deterior qui visus, eum, ne prodigus obsit,
 Dede neci ; melior vacua sine regnet in aula. 90
 Alter erit maculis auro squalentibus ardens,
 Nam duo sunt genera, hic melior, insignis et ore,
 Et rutilis clarus squamis ; ille horridus alter
 Desidia, latamque trahens inglorius alvum,
 Ut binæ regum facies, ita corpora plebis. 95
 Namque aliæ turpes horrent ; ceu pulvere ab alto
 Cum venit, et sicco terram spuit ore viator
 Aridus ; elucent aliæ, et fulgore corruscant
 Ardentes auro, et paribus lita corpora guttis.
 Hæc potior soboles : hinc cæli tempore certo 100
 Dulcia mella præmes ; nec tantum dulcia, quantum
 Et liquida, et durum Bacchi domitura saporem.
 At cum incerta volant, cæloque examina ludunt,
 Contemnuntque favos, et frigida tecta relinquunt ;

Verum ubi ductores.] In this paragraph the poet teaches how to distinguish the best sort of bees.

At cum incerta volant, &c.] This paragraph treats of the

means to prevent the bees from leaving their situation.

Frigida tecta.] It is in summer that the bees swarm, and as they are to be defended from the extremities of heat and cold,

Instabiles animos ludo prohibebis inani. 105
 Nec magnus prohibere labor : tu regibus alas
 Eripe : non illis quisquam cunctantibus altum
 Ire iter, aut castris audebit vellere signa.
 Invitent croceis halantes floribus horti,
 Et custos furum atque avium cum falce saligna. 110
 Hellespontiaci servet tutela Priapi.
 Ipse thymum pinosque ferens de montibus altis
 Tecta serat late circum, cui talia curæ ;
 Ipse labore manum duro terat : ipse feraces
 Figat humo plantas, et amicos irriget imbres. 115
 Atque equidem, extremo ni jam sub fine laborum
 Vela traham, et terris festinem advertere proram ;
 Forsitan et, pingues hortos quæ cura colendi
 Ornaret, canerem, biferique rosaria Pæsti :

the hives may in this sense be accounted cool in summer and warm in winter.

Tu, &c.] Columella informs us how we may take hold of the king of the bees with impunity : namely, by perfuming the hand with balm, which will cause the bees not to fly away or resist.

Vellere signa.] *Vellere signa* was used by the Romans, to express the moving of their camp ; for when they pitched their camp, they struck their ensigns into the ground before the general's tent ; and plucked them up when they decamped.

Croceis halantes floribus horti.] Saffron flowers seem to be put here for odorous flowers in general.

Hellespontiaci servet tutela Priapi.] The poet does not

mean that a statue of Priapus should be set up to defend the bees : but that they should be invited by such gardens, as may deserve to be under the protection of that deity. Priapus was worshipped principally at Lamp-sacum, a city on the Hellespont.

Thymum.] The thyme of the ancients is not our common thyme, but the *thymus capitatus*, *qui Dioscoridis C. B.* which now grows in great plenty upon the mountains in Greece. The Attic honey was accounted the best, because of the excellence of this sort of thyme, which grows about Athens.

Vela traham, &c.] A metaphor taken from sailing.

Biferique rosaria Pæsti.] "Pæstum is a town of Calabria, where the roses blow twice in a year." *Servius.*

Quoque modo potis gauderent intuba ravis, 120
 Et virides apio ripæ, tortusque per herbam
 Cresceret in ventrem cucumis : nec sera comantem
 Narcissum, aut flexi tacuissem vimen acanthi,
 Pallentesque hederas, et amantes littora myrtos.
 Namque sub Œbalia memini me turribus altis, 125
 Qua niger humectat flaventia culta Galesus
 Corycium vidisse senem : cui pauca relictī
 Jugera ruris erant ; nec fertilis illa juvenis,
 Nec pecori opportuna seges, nec commoda Baccho.
 Hic rarum tamen in dumis olus, albaque circum 130

Quoque modo potis gauderent intuba ravis.] The plant which Virgil means in this place is endive. See the note on book i. ver. 120.

Virides apio ripæ.] *Apium* is thought to be derived from *apes*, because bees are fond of that plant.

Tortusque per herbam cresceret in ventrem cucumis.] The poet gives a beautiful description of the cucumber in a few words. The winding of the stalk along the ground, and the swelling of the fruit, excellently distinguish these plants.

Sera comantem narcissum.] We have no reason to doubt, but that the *narcissus* of the ancients is some species of that which we now call *narcissus* or *daffodil*.

Amantes littora myrtos.] Myrtles delight in growing near the sea shore.

Œbalia.] "Œbalia is Laconia, whence Castor and Pollux are called, by Statius, *Œbalidæ Fratres*." *Servius*.—The poet means Tarentum by the lofty

towers of Œbalia, because a colony from Laconia, under the conduct of Phalantus, came to Calabria, and augmented the city of Tarentum.

Galesus.] Galesus is a river of Calabria, which flows near Tarentum.

Relicti.] *Servius* interprets this word *forsaken and contemptible*. The land was neither fit for vineyards, corn, nor pasture, and therefore the Calabrians neglected it. But this old man knew how to make use of it, by converting it into a garden, and apiary. Virgil, therefore, shews the Romans, that a piece of land might be fit neither for corn, which is the subject of his first book ; nor vines, of which he treats in his second ; nor cattle, which take up the third ; and yet, that by the example of this foreigner, they might know how to cultivate it to advantage.

Seges.] See the note on book ii. ver. 266.

Albaque circum lilia.] The white lilies are those which

Lilia, verbenasque premens, vescumque papaver,
 Regum æquabat opes animis; seraque revertens
 Nocte domum, dapibus mensas onerabat inemtis.
 Primus vere rosam, atque autumnu carpere poma;
 Et cum tristis hyems etiamnum frigore saxa 135
 Rumperet, et glacie cursus frænaret aquarum,
 Ille comam mollis jam tum tondebat acanthi,
 Æstatem increpitans seram, zephyrosque morantes.
 Ergo apibus foetis idem atque examine multo
 Primus abundare, et spumantia cogere pressis 140
 Mella favis: illi tiliæ, atque uberrima pinus;
 Quotque in flore novo pomis se fertilis arbor
 Induerat, totidem autumnu matura tenebat.
 Ille etiam seras in versum distulit ulmos.
 Eduramque pyrum, et spinos jam pruna ferentes, 145
 Jamque ministrantem platanum potantibus umbras.
 Verum hæc ipse equidem spatiis exclusus iniquis
 Prætereo, atque aliis post me memoranda relinquo,

were most celebrated and best known among the ancients.

Verbenas.] The *verbena*, from whence our English name *vervain* is derived, was a sacred herb among the Romans.

Premens.] It has been observed, in the note on book ii. ver. 346. that *virgulta premere* properly signifies the increasing of a plant by layers. But here *premens* must be understood of planting in general.

Ille comam mollis jam tum tondebat acanthi.] The *acanthus* here spoken of is an herb, and by *comam* is meant the

leaves. The epithet *mollis* is added to express the softness and tenderness of these leaves.

Ergo apibus foetis.] The poet always takes care in his digressions, not to forget the principal subject. Therefore he mentions, in this place, the benefits which accrued to the old Corycian, from this extraordinary care of his garden, with regard to his bees.

Spinus jam pruna ferentes.] "The plum-tree is called *spinus*, in the masculine gender; for thorns [*sentes*] are called *hæc spinæ*." *Servius*.

Nunc age, naturas apibus quas Jupiter ipse
 Addidit, expediam : pro qua mercede, canoros 150
 Curetum sonitus crepitantiaque æra secutæ,
 Dictæo cæli regem pavere sub antro.
 Solæ communes natos, consortia tecta
 Urbis habent, magnisque agitant sub legibus ævum ;
 Et patriam solæ, et certos novere penates : 155
 Venturæque hyemis memores, æstate laborem
 Experiuntur, et in medium quæsita reponunt.
 Namque aliæ victu invigilant, et fœdere pacto
 Exercentur agris : pars intra septa domorum
 Narcissi lacrymam, et lentum de cortice gluten 160
 Prima favis ponunt fundamina : deinde tenaces
 Suspendunt ceras : aliæ, spem gentis adultos
 Educunt foetus : aliæ purissima mella
 Stipant, et liquido distendunt nectare cellas.
 Sunt, quibus ad portas cecidit custodia sorti : 165
 Inque vicem speculantur aquas, et nubila cæli :
 Aut onera accipiunt venientum, aut agmine facto
 Ignavum fucos pecus a præsepibus arcent.

Nunc age, &c.] Here the poet begins to speak of the polity of the bees, by which all their actions contribute to the public good. He tells us, in this passage, that Jupiter bestowed this extraordinary economical genius on the bees, as a reward for the service they did him, when an infant, by feeding him with their honey, in the cave where he was concealed from the devouring jaws of his father Saturn.

Dictæo sub antro.]

Dictæ, or *Dictæus mons*, is a mountain of Crete, where Jupiter was said to be concealed.

Narcissi lacrymam. The flowers of *narcissus*, or daffodil, form a cup in the middle. These cups are supposed to contain the tears of the youth Narcissus, who wept to death.

Ignavum fucos pecus a præsepibus arcent.] The drones are a sort of bees without stings, which do not assist the others in their labour. On this account it is generally thought,

Fervet opus, redolentque thymo fragrantia mella.
 Ac veluti, lentis Cyclopes fulmina massis 170
 Cum properant, alii taurinis follibus auras
 Accipiunt redduntque, alii stridentia tingunt
 Æra lacu : gemit impositis incudibus Ætna :
 Illi inter sese magna vi brachia tollunt
 In numerum, versantque tenaci forcipe ferrum. 175
 Non aliter, si parva licet componere magnis,
 Cecropias innatus apes amor urget habendi,
 Munere quamque suo. Grandævis oppida curæ,
 Et munire favos, et dædala fingere tecta.
 At fessæ multa referunt se nocte minores, 180
 Crura thymo plenæ ; pascuntur et arbuta passim,
 Et glaucas salices, casiamque, crocumque rubentem,
 Et pinguem tiliam, et ferrugineos hyacinthos.

that they are expelled by the labouring bees. Some affirm that the drones are the males, and that, after the work of generation is over, they are driven from the hive by these amazons.

Ac veluti, &c.] The poet compares the labour of the bees to that of the Cyclops, in forming thunderbolts ; and then speaks of the various offices which are assigned to these political insects in their republic, and the cautions which they use in defending themselves against rising winds.

In numerum.] That is, in a certain order, making a sort of harmony with the regular strokes of their hammers of different weights.

Cecropias.] The poet calls the bees *Cecropias*, from Ce-

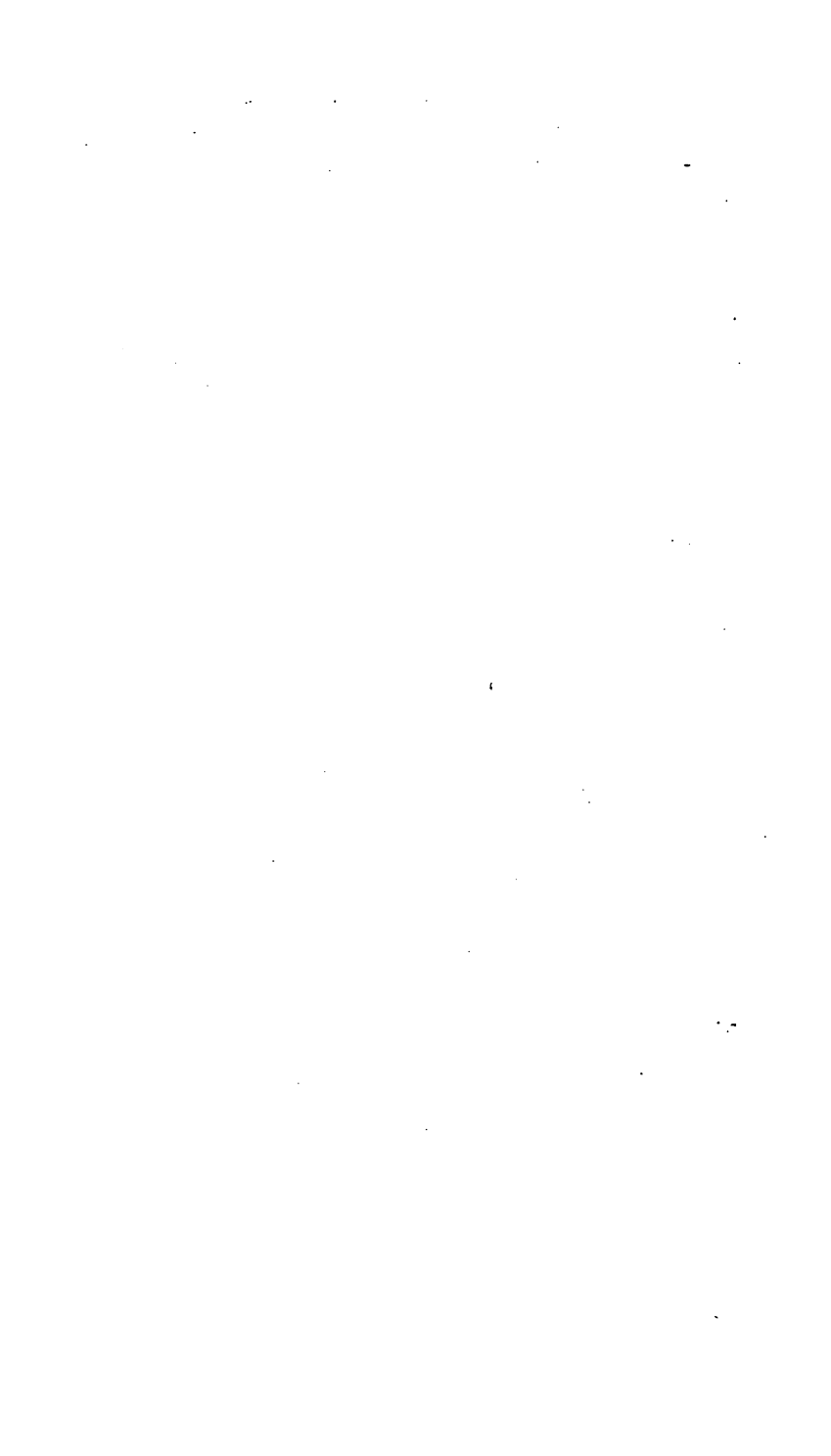
rops king of Attica, where the honey was famous.

Grandævis oppida curæ.] This passage is taken from Aristotle, who observes, that the older bees work within doors, and thence become more hairy ; but that the younger sort go abroad, and therefore are smoother.

Crura thymo plenæ.] The hairiness of the bees legs serves to retain the juices which they gather from flowers.

Crocumque rubentem.] The petal of the saffron flower is purple, but the three divisions of the style, which are the only part in use, are of the colour of fire.

Ferrugineos hyacinthos.] There are many flowers commonly known in gardens under the name of hyacinth, but none of them agree with the description





HYACINTHUS POETICUS.

J. P. ...

Omnibus una quies operum, labor omnibus unus.
 Mane ruunt portis; nusquam mora: rursus easdem 185
 Vesper ubi e pastu tandem decedere campis
 Admonuit, tum tecta petunt, tum corpora curant.
 Fit sonitus, mussantque oras et limina circum.
 Post, ubi jam thalamis se composuere, siletur
 In noctem, fessosque sopor suus occupat artus. 190
 Nec vero a stabulis pluvia impendente recedunt
 Longius, aut credunt cælo adventantibus Euris;
 Sed circum tutæ sub mœnibus urbis aquantur,
 Excursusque breves tentant, et sæpe lapillos,
 Ut cymbæ instabiles fluctu jactante saburram, 195
 Tollunt: his sese per inania nubila librant.

which we find of this flower among the poets, who represent it as having the letters A I inscribed on its petals. The poets feign that the boy Hyacinthus, who was unfortunately killed by Apollo, was changed by that deity into a hyacinth, which therefore was marked with these notes of lamentation to express Apollo's grief. It is also feigned, that the same flower arose from the blood of Ajax, when he slew himself; those letters being half the name of that hero. We are told, that the flower in question was shaped like a lily, was of a red colour, and was marked with the letters A I. Virgil calls it, in this place, *ferrugineus*, and in the third eclogue he calls it *suave rubens*. Hence we can only gather, that the colour of this flower is a deep shining red. I take the epithet *ferrugineus*, in this place, only to express the deepness of the colour.

I am pretty well satisfied, that the flower celebrated by the poets, is what we now are acquainted with under the name of *lilium floribus reflexis*, or *martagon*, and perhaps may be that very species which we call *imperial martagon*. The flowers of most sorts of martagons have many spots of a deeper colour; and sometimes I have seen these spots run together in such a manner, as to form the letters A I in several places.

Omnibus una quies, &c.] This passage is taken from Aristotle, who says, that in the morning they are all silent, till one of them calls the rest up with two or three hums: then they all go out to work. And when they return, they are at first tumultuous, but grow more quiet by degrees, till at last one flies buzzing round the rest, as if it commanded silence, upon which they are all immediately quiet.

Illū adeo placuisse apibus mirabere morem,
 Quod nec concubitu indulgent, nec corpora segnes
 In venerem solvunt, aut fœtus nixibus edunt ;
 Verum ipsæ e foliis natos et suavis herbis 200
 Ore legunt : ipsæ regem parvosque Quirites
 Sufficiunt ; aulasque et, cerea regna refingunt.
 Sæpe etiam duris errando in cotibus alas
 Attrivere, ultroque animam sub fasce dedere :
 Tantus amor florum, et generandi gloria mellis. 205
 Ergo ipsas quamvis angusti terminus ævi
 Excipiat ; neque enim plus septima ducitur ~~ætas~~,
 At genus immortale manet, multosque per annos
 Stat fortuna domus, et avi ~~numerantur~~ avorum.
 Præterea regem non sic ~~Ægyptus~~, et ingens 210
 Lydia, nec populi Parthorum, aut Medus Hydaspes

Verum ipsæ e foliis natos.] By *foliis*, perhaps the poet means the petals or leaves of flowers ; for Aristotle speaks wholly of flowers.

Neque enim plus septima ducitur ætas.] Aristotle says that bees live six years, and that some last seven ; but if a swarm subsists nine or ten years, it is thought very happy.

Præterea regem, &c.] In this paragraph the poet compares the obedience of the bees to their king with that of the most servile nations, the Egyptians, Lydians, Parthians, and Medes.

Ægyptus.] The Egyptians were remarkable adorers of their monarchs, many of the heathen gods being the deified kings of that people.

Ingens Lydia.] Lydia was a region of Asia Minor, famous

for their rich king Cræsus, and their golden river Pactolus.

Populi Parthorum.] Parthia was a region of Asia, bounded on the west by Media, on the north by Hyrcania, on the east by Ariana, and on the south by the deserts of Carmania. These people are reported to have been so submissive to their king, as to kiss his foot and to touch the ground with their mouths when they approached him.

Medus Hydaspes.] The Hydaspes, of which we find such abundant mention among the ancient writers, was a river of India. But here Virgil seems to speak of a Median river of the same name, which, however, I do not find mentioned by any of the ancient geographers.—Catrou, in his note on this passage, says the Hydaspes was a

Observant. Rege incolumi mens omnibus una est :
 Amisso rupere fidem ; constructaque mella
 Diripuere ipsæ, et crates solvere favorum.
 Ille operum custos : illum admirantur, et omnes 215
 Circumstant fremitu denso, stipantque frequentes ;
 Et sæpe attollunt humeris, et corpora bello
 Objectant, pulchramque petunt per vulnera mortem.
 His quidam signis, atque hæc exempla secuti
 Esse apibus partem divinæ mentis, et haustus 220
 Ætherios dixere ; Deum namque ire per omnes
 Terrasque, tractusque maris, cælumque profundum.
 Hinc pecudes, armenta, viros, genus omne ferarum,
 Quemque sibi tenues nascentem arcessere vitas.
 Scilicet huc reddi deinde ac resoluta referri 225
 Omnia : nec morti esse locum, sed viva volare
 Sideris in numerum, atque alto succedere cælo.
 Si quando sedem angustam, servataque mella
 Thesauris relines ; prius haustu sparsus aquarum
 Ora fove, fumosque manu prætende sequaces. 230
 Bis gravidos cogunt fœtus, duo tempora messis,

river of Persia, and gives us a caution not to confound this river with the Indian Hydaspes. The river meant by him seems to be the Choaspes, which, perhaps, Virgil might, with a poetical liberty, call the Hydaspes of the Medes. This river rising in Media, flows through Susiana, near the city Susa, one of the capitals of the Persian empire. The water of it was so very famous, that, according to Plutarch, the Persian kings would drink of no other.

His quidam signis, &c.] The poet observes, that some philo-

sopher, considering the great sagacity of these insects, have supposed them to partake of the divine mind.

Si quando, &c.] In this paragraph the poet speaks of the two seasons of taking the honey, and of the passionate temper of the bees.

Fumosque manu prætende sequaces.] It is a custom to drive bees with smoke.

Fœtus.] The commentators agree, that by this word not the young bees, but the honey, is meant.

Duo tempora messis.] The

Taygete simul os terris ostendit honestum
 Pleias, et oceani spretos pede reppulit amnes :
 Aut eadem sidus fugiens ubi piscis aquosi
 Tristior hibernas cælo descendit in undas. 235
 Illis ira modum supra est, læsæque venenum
 Morsibus inspirant, et spicula cæca relinquunt
 Adfixæ venis, animasque in vulnere ponunt.
 Sin duram metues hyemem, parcesque futuro,
 Contusosque animos, et res miserabere fractas ; 240
 At suffire thymo, cerasque recidere inanes
 Quis dubitet ? nam sæpe favos ignotus adedit
 Stellio, et lucifugis congesta cubilia blattis,
 Immunisque sedens aliena ad pabula fucus,

poet seems to follow Aristotle, who says there are two seasons of making honey, in spring and in autumn.

Taygete.] Taygete was one of the Pleiades.

Illis ira modum supra est.] He now assigns a reason for spitting water and smoking them; because otherwise, being animals of strong resentment, they would revenge their quarrel on the person who should offer to assail them.

Animasque in vulnere ponunt.] It is said to be a vulgar error that bees lose their lives with their stings.

Sin duram metues, &c.] The poet now proceeds to speak of the manner in which those hives should be treated, where the honey is not taken, but left to support the bees in winter, and mentions the plagues that infest them.

At suffire thymo.] The sense

seems to be, though you think fit not to benefit yourself by depriving them of their honey, yet it will be worth the while to take some pains about preserving them.

Cerasque recidere inanes.]—Servius seems to understand the poet to mean, that some wax should be cut into small pieces, and given the bees for nourishment. But he is certainly to be understood of taking away the superfluous wax, lest the empty cells should afford room for noxious animals.

Ignotus stellio.] The *stellio* is a small spotted lizard, called also a *swift*. The poet calls it *ignotus*, because of its creeping into holes and corners.

Lucifugis blattis.] The *blatta* is an insect something like a beetle: some take the cockroach to be the *blatta*. They are called *lucifugæ*, because they do not appear by daylight.

Aut asper crabro imparibus se immiscuit armis ; 245
 Aut dirum tineæ genus, aut invisæ Minervæ
 Laxos in foribus suspendit aranea casses.
 Quo magis exhaustæ fuerint, hoc acrius omnes
 Incumbent generis lapsi sarcire ruinas,
 Complebuntque foros, et floribus horrea textent. 250
 Si vero, quoniam casus apibus quoque nostros
 Vita tulit, tristi languebunt corpora morbo,
 Quod jam non dubiis poteris cognoscere signis ;
 Continuo est ægris alius color : horrida vultum
 Deformat macies ; tum corpora luce carentum 255
 Exportant tectis, et tristia funera ducunt :
 Aut illæ pedibus connexæ ad limina pendent,
 Aut intus clausis cunctantur in ædibus omnes,
 Ignavæque fame et contracto frigore pigræ.
 Tum sonus auditur gravior, tractimque susurrant, 260
 Frigidus ut quondam sylvis immurmurat auster ;

Crabro.] The hornet is an insect like a wasp, but twice as big.

Imparibus armis.] This insect is too large and strong for the bees to encounter with it.

Dirum tineæ genus.] The *tinea* is the moth that eats garments and many other things.

Invisæ Minervæ aranea.]—Arachne, a Lydian maid, disputed with Minerva the preference in weaving tapestry.—Arachne performed her work to admiration ; but as she had represented in it the crimes of several of the gods, Minerva, in a rage, destroyed it : at which Arachne being grieved, hanged herself. The goddess, in compassion, changed her to a spider.

Quo magis exhaustæ, &c.] It has been observed by the writers on agriculture, that if the bees have too much honey left them, they will be idle ; whereas if you leave them but little, they will be diligent in repairing their loss.

Si vero, &c.] He speaks of the diseases of bees, and the remedies for them ; whence he takes occasion to give a beautiful description of a plant, which he calls *amellus*.

Horrida vultum deformat macies.] Varro observes, that a rough look is a sign that the bees are sick, unless it is about the time of their beginning to work ; for then they look rough with labour, and grow lean.

Ut mare sollicitum stridet refluxibus undis,
 Æstuat ut clausis rapidus fornacibus ignis.
 Hic jam galbaneos suadebo incendere odores,
 Mellaque arundineis inferre canalibus, ultro 265
 Hortantem, et fessas ad pabula nota vocantem.
 Proderit et tunsum gallæ admiscere saporem,
 Arentesque rosas, aut igni pingua multo
 Defruta, vel Psythia passos de vite racemos,
 Cecropiumque thymum, et grave olentia centaurea. 270
 Est etiam flos in pratis, cui nomen amello
 Fecere agricolæ, facilis quærentibus herba.
 Namque uno ingentem tollit de cespite sylvam,
 Aureus ipse ; sed in foliis, quæ plurima circum
 Funduntur, violæ subluçet purpura nigræ. 275
 Sæpe deum nexis ornatæ torquibus aræ.
 Asper in ore sapor. Tonsis in vallibus illum

Gallæ.] The gall is an excrescence or nest of an insect, formed on the oaks in Italy, after the same manner that oak apples are in England. All parts of the oak, especially the galls, are astringent ; they are very proper, therefore, for the purging to which bees are subject in the spring, occasioned by their feeding greedily upon spurge after their winter penury.

Grave olentia centaurea.]—This herb was so called from the Centaur Chiron, who was said to be thereby cured of a wound accidentally inflicted by an arrow of Hercules, according to Pliny.

Est etiam flos in pratis, &c.] I think we may venture to affirm, that the plant here de-

scribed is the *aster atticus*, or purple Italian starwort. But let us see how Virgil's description agrees with the *aster atticus*.—Ray says it is common in the uncultivated valleys of Italy, Sicily, and Narbonne. From this root arise a vast number of stalks, which Virgil poetically calls a great wood, *ingentem sylvam*. The flower is of that sort which botanists call a radiated discous flower : the disk is yellow, and the ray purple.

Fecere agricolæ.] The poet tells us, *amelus* is a rustic name, not that by which it was known at Rome, and among the writers of natural history.

Violæ nigræ.] The common violet. It is called black, from its dark purple colour.



ASTER ATTICUS.

J. Fisher Sc.



4.

Pastores, et curva legunt prope flumina Mellæ.
 Hujus odorato radices incoque Baccho,
 Pabulaque in foribus plenis appone canistris. 280
 Sed si quem proles subito defecerit omnis,
 Nec, genus unde novæ stirpis revocetur, habebit,
 Tempus et Arcadii memoranda inventa magistri
 Pandere, quoque modo cæsis jam sæpe juvencis
 Insincerus apes tulerit cruor, altius omnem 285
 Expediam prima repetens ab origine famam.
 Nam qua Pellæi gens fortunata Canopi
 Accolit effuso stagnantem flumine Nilum,
 Et circum pictis vehitur sua rura phaselis;
 Quaque pharetratæ vicinia Persidis urget, 290

Sed si quem proles, &c.] The poet having already spoken of the ways of driving noxious animals from the bees, and of the method of curing their diseases, now proceeds to describe the manner after which the total loss of them may be repaired, which he tells us was practised by the Egyptians.

Arcadii magistri.] The Arcadian master is Aristæus.

Pellæi Canopi.] Strabo tells us, that this city was so called from Canopus, the pilot of Menelaus, who died there; and that it is a hundred and twenty stadia distant from Alexandria. Pella, according to the same author, was accounted the metropolis of Macedonia, being the birth-place both of Philip and Alexander. The city Canopus gives name to one of the most considerable mouths of the Nile, being the nearest to the city which Alexander built in Egypt, and called from his own name

Alexandria. Therefore Virgil describes the west side of the Delta, by calling it the Pellæan Canopus, on account of the neighbourhood of Alexandria,

Gens fortunata.] The inhabitants of this part of Egypt are called happy, on account of the great fertility of their country.

Accolit effuso stagnantem flumine Nilum.] Strabo tells us, that when the Nile overflows, the whole country is covered with water, except their habitations, which are built either upon natural hills, or upon banks raised by art, which at that time have the appearance of so many islands.

Pharetratæ vicinia Persidis.] The Persians were famous for riding, hunting, and shooting arrows. We are not to understand the poet in this place as speaking of Persia strictly so called, which was bounded on the west by Susiana and Media, on the north by Parthia, on the

Et viridem Ægyptum nigra fœcundat arena,

Et diversa ruens septem discurrit in ora

Usque coloratis amnis devexus ab Indis :

Omnis in hac certam regio jacet arte salutem.

Exiguus primum, atque ipsos contractus ad usus 295

east by Caramania, and on the south by the Persian gulf, but of the empire of those people extended by Cyrus. Xenophon tells us that great monarch left behind him an empire bounded on the east by the *Mare Erythraeum*, on the north by the Black sea, on the west by Cyprus and Egypt, and on the south by Ethiopia. Here, then, we see plainly how the Nile may press the borders of Persia, since the Persians had extended their dominion as far as Egypt. The poet had before spoken of the west side of the Delta under the name of Canopus; and now he expresses the east side, or Pelusian mouth of the Nile, as bordering on the empire of the Persians. Catrou finds some colonies of Persians seated on each side of the Upper Egypt, which he thinks the poet means in this verse.

Nigra arena.] *Arena* is frequently used for any sort of soil; and besides, it has been observed by travellers of the best credit, that the natural soil of Egypt is sand.

Septem discurrit in ora.] The seven mouths of the Nile are so very famous, and so frequently spoken of, that it may seem unnecessary to say any thing here concerning them.—But as the sense of this passage very much depends on a right understanding of the form of

the Lower Egypt, I shall follow the description given of it by Strabo. This famous geographer observes, that the Nile flows directly northward, from the borders of Ethiopia, till it comes to the Delta, where being divided as from a vertex, it makes a triangular figure: the sides of the triangle are two channels of the Nile running down on each side of it to the sea; that on the right hand to Pelusium, and that on the left to Canopus and Heraclium: and the base is the sea coast between Pelusium and Heraclium. Thus the island is encompassed by the sea, and two channels of the Nile; and is called Delta, because it resembles the Greek letter of that name.

Coloratis amnis devexus ab Indis.] The Ethiopians, from whose country the Nile is allowed to descend, were frequently called Indians by the ancients. Thus our poet himself, in the eighth Æneid, mentions Indians among the nations that assisted Anthony and Cleopatra. Here the Indians are generally allowed to be the Ethiopians, for it does not appear that there were any oriental Indians in that army.

Omnis regio.] By these words the poet plainly shews that he has been speaking only of one country.

Exiguus primum, &c.] It was

Eligitur locus : hunc angustique imbrice tecti
 Parietibusque premunt arctis, et quatuor addunt,
 Quatuor a ventis obliqua luce fenestras.
 Tum vitulus, bima curvans jam cornua fronte,
 Quæritur ; huic geminæ nares, et spiritus oris 300
 Multa reluctanti obstruitur, plagisque perempto
 Tunsa per integram solvuntur viscera pellem.
 Sic positum in clauso linqunt, et ramea costis
 Subjiciunt fragmenta, thymum, casiasque recentes.
 Hoc geritur, zephyris primum impellentibus undas, 305
 Ante novis rubeant quam prata coloribus, ante
 Garrula quam tignis nidum suspendat hirundo.
 Interea teneris tepefactus in ossibus humor
 Æstuat, et visenda modis animalia miris,
 Trunca pedum primo, mox et stridentia pennis 310
 Miscentur, tenuemque magis magis aëra carpunt ;
 Donec, ut æstivis effusus nubibus imber,
 Erupere ; aut ut, nervo pulsante, sagittæ,
 Prima leves ineunt si quando proelia Parthi.
 Quis deus hanc, Musæ, quis nobis extudit artem ? 315
 Unde nova ingressus hominum experientia cepit ?
 Pastor Aristæus fugiens Peneïa Tempe,

the general opinion of antiquity that bees were produced from the putrid bodies of cattle.

Zephyris primum impellentibus undas.] This wind is said by Pliny to begin to blow about the eighth of February.

Hirundo.] The time of the swallows coming is said by Columella to be about the twentieth or twenty-third of February.

Quis deus, &c.] The poet

concludes the Georgicks with the fable of Aristæus, which includes that of Orpheus and Eurydice. This paragraph contains the complaint of Aristæus for the loss of his bees, and his mother's permission to him to enter the sources of the rivers.

Peneïa Tempe.] *Tempe*, as was observed in the note on book ii. ver. 469. is used by the poets to express any pleasant plain ; but here the epithet *Pe-*

Amissis, ut fama, apibus morboque fameque,
 Tristis ad extremi sacrum caput adstitit amnis,
 Multa querens, atque hac affatus voce parentem : 320
 " Mater Cyrene, mater, quæ gurgitis hujus
 Ima tenes, quid me præclara stirpe deorum,
 Si modo, quem perhibes, pater est Thymbræus Apollo,
 Invisum fatis genuisti? aut quo tibi nostri
 Pulsus amor? quid me cælum sperare jubebas? 325
 En etiam hunc ipsum vitæ mortalis honorem,
 Quem mihi vix frugum et pecudum custodia solers
 Omnia tentanti extuderat, te matre, relinquo.
 Quin age, et ipsa manu felices erue sylvas;
 Fer stabulis inimicum ignem, atque interfice messes: 330
 Ure sata, et validam in vites molire bipennem;
 Tanta meæ si te ceperunt tædia laudis."
 At mater sonitum thalamo sub fluminis alti

neia plainly determines that the real Thessalian Tempe is meant. The river Peneus rises in Pindus, a great mountain of Thessaly, and flows through the delightful plains of the Thessalian Tempe.

Caput.] Some understand this of the mouth of the river; but that was near Tempe, where Aristæus was supposed to dwell. He forsook the plains, and retired to the springs of the river, and the mountain Pindus.

Mater Cyrene.] Virgil makes Cyrene the daughter of Peneus; but Pindar makes her the daughter of Hypseus, king of the Lapithæ, son of the Naiad Creusa, by Peneus. Almost the whole ninth Pythian ode is taken up with the account of Cyrene, of

which I shall give an abstract. This beautiful young lady was educated by her father, in the valleys of Pindus. Her whole delight was in hunting wild beasts, which greatly tended to the security of her father's cattle. Apollo happened to see her fighting with a lion, and fell in love with her; in consequence of which he carried her into Africa, where she was delivered of our Aristæus, and gave her name to the famous city Cyrene.

Thymbræus Apollo.] Apollo had this surname from Thymbra, a town of Troas, where he had a famous temple.

Bipennem.] The *bivennis* is a sort of bill with two edges.

Sensit : eam circum Milesia vellera nymphae
 Carpebant, hyali saturo fucata colore : 335
 Drymoque, Xanthoque, Ligeaque, Phyllodoceque,
 Cæsariem effusæ nitidam per candida colla :
 Nessæe, Spioque, Thaliaque, Cymodoceque,
 Cydippeque, et flava Lycorias; altera virgo,
 Altera tum primos Lucinæ experta labores : 340
 Clioque et Beroë soror, Oceanitides ambæ,
 Ambæ auro, pictis incinctæ pellibus ambæ ;
 Atque Ephyre, atque Opis, et Asia Deiopea ;
 Et tandem positis velox Arethusa sagittis.
 Inter quas curam Clymene narrabat inanem 345
 Vulcani, Martisque dolos, et dulcia furta :
 Aque Chao densos divum numerabat amores.
 Carmine quo captæ, dum fusis mollia pensa
 Devolvunt ; iterum maternas impulit aures
 Luctus Aristæi, vitreisque sedilibus omnes 350
 Obstupuere : sed ante alias Arethusa sorores
 Prospiciens, summa flavum caput extulit unda,
 Et procul : “ O gemitu non frustra exterrita tanto,
 Cyrene soror ; ipse tibi tua maxima cura
 Tristis Aristæus Penei genitoris ad undam 355

Milesia vellera.] See the note on book iii. ver. 306.

Hyali.] This colour is a sea-green or glass colour.

Drymoque, &c.] The poets seem fond of making long catalogues of nymphs, as may be seen in Hesiod, Homer, and others.

Tandem positis velox Arethusa sagittis.] The nymph Arethusa, according to the fable, was the daughter of Nereus and Doris, and one of Diana's companions.

Being pursued by the river-god Alpheus, she was changed into a fountain by Diana.

Curam Clymene narrabat inanem Vulcani, &c.] This story of the amour of Mars and Venus, and their being caught in a net by Vulcan, is sung by Demodocus, in the eighth Odyssey.

Penei genitoris.] We have seen already that Peneus, according to Pindar, was the grandfather of Cyrene.

Hic nunc Emathiæ portus patriamque revisit 390
 Pallenem : hunc et nymphæ veneramur, et ipse
 Grandævus Nereus : novit namque omnia vates,
 Quæ sint, quæ fuerint, quæ mox ventura trahantur.
 Quippe ita Neptuno visum est : immania cujus
 Armenta, et turpes pascit sub gurgite phocas. 395
 Hic tibi, nate, prius vinclis capiendus, ut omnem
 Expediat morbi causam, eventusque secundet.
 Nam sine vi non ulla dabit præcepta, neque illum
 Orando flectes : vim duram et vincula capto
 Tende : doli circum hæc demum frangentur inanes. 400
 Ipsa ego te, medios cum sol accenderit æstus,
 Cum sitiunt herbæ, et pecori jam gratior umbra est,
 In secreta senis ducam, quo fessus ab undis
 Se recipit ; facile ut somno aggrediare jacentem.
 Verum ubi correptum manibus, vinclisque tenebis ; 405
 Tum variæ eludent species atque ora ferarum.
 Fiet enim subito sus horridus, atraque tigris,
 Squamosusque draco, et fulva cervice læna :
 Aut acrem flammæ sonitum dabit, atque ita vinclis
 Excidet, aut in aquas tenues dilapsus abibit. 410
 Sed quanto ille magis formas se vertet in omnes,
 Tanto, nate, magis contende tenacia vincla ;
 Donec talis erit, mutato corpore, qualem

fictitious sea-horses are supposed to resemble horses in their foreparts with two legs, and to end in a tail like fishes. Therefore Virgil calls them both fishes and horses.

Pallenem.] Pallene is a peninsula of Macedon. Virgil makes this the native country

of Proteus, though it has been already observed Homer calls him an Egyptian. He might, perhaps, be born in Macedon, and then travel into Egypt ; for according to Herodotus, he was an obscure person in that country.

Videris, incepto tegetet cum lumina somno."
 Hæc ait, et liquidum ambrosiæ diffundit odorem ; 415
 Quo totum nati corpus perduxit : at illi
 Dulcis compositis spiravit crinibus aura,
 Atque habilis membris venit vigor. Est specus ingens
 Exesi latere in montis, quo plurima vento
 Cogitur, inque sinus scindit sese unda reductos ; 420
 Deprensus olim statio tutissima nautis.
 Intus se vasti Proteus tegit objice saxi.
 Hic juvenem in latebris aversum a lumine nympa
 Collocat : ipsa procul nebulis obscura resistit.
 Jam rapidus torrens sitientes Sirius Indos, 425
 Ardebat cælo ; et medium sol igneus orbem
 Hauserat : arebant herbæ, et cava flumina siccis
 Faucibus ad limum radii tepefacta coquebant ;
 Cum Proteus consueta petens a fluctibus antra
 Ibat : eum vasti circum gens humida ponti 430
 Exultans rorem late dispersit amarum.
 Sternunt se somno diversæ in littore phocæ.
 Ipse, velut stabuli custos in montibus olim,
 Vesper ubi e pastu vitulos ad tecta reducit,
 Auditisque lupos acuunt balatibus agni, 435

Jam rapidus, &c.] Here the poet uses a beautiful circumlocution to express the middle of one of the hottest days in summer. Sirius, a star of the first magnitude in the mouth of the dog, rises about the time of the sun's entering into Leo, towards the latter end of July, making what we call the dog-days. He shews it to be the time of noon, by saying the sun had finished the middle or half of his course.

All these words, *rapidus, torrens, sitientes, Indos, ardebat, igneus*, are expressive of great heat. He enlarges the idea, by representing the grass burnt up, and the rivers boiled to mud. It was the violent heat that caused Proteus to retire into his cave, where he would be the more easily surprised, being fatigued and glad to sleep.

Amarum.] The sea water is really bitter as well as salt.

Considit scopulo medius, numerumque recenset.
 Cujus Aristæo quoniam est oblata facultas;
 Vix defessa senem passus componere membra,
 Cum clamore ruit magno, manicisque jacentem
 Occupat. Ille suæ contra non immemor artis, 440
 Omnia transformat sese in miracula rerum,
 Ignemque, horribilemque feram, fluviumque liquentem.
 Verum ubi nulla fugam reperit pellacia, victus
 In sese redit, atque hominis tandem ore locutus :
 " Nam quis te, juvenum confidentissime, nostras 445
 Jussit adire domos ? quidve hinc petis ? " inquit. At ille :
 " Scis, Proteu, scis ipse : neque est te fallere cuiquam.
 Sed tu desine velle : deûm præcepta secuti
 Venimus hinc lapsis quæsitum oracula rebus."
 Tantum effatus ; ad hæc vates vi denique multa 450
 Ardentes oculos intorsit lumine glauco,
 Et graviter frendens, sic fatis ora resolvit :
 " Non te nullius exercent numinis iræ.
 Magna luis commissæ : tibi has miserabilis Orpheus
 Haudquaquam ob meritum pœnas, ni fata resistant, 455
 Suscitât ; et rapta graviter pro conjuge sævit.
 Illa quidem, dum te fugeret per flumina præceps,

Tantum effatus, &c.] The poet now proceeds to the answer of Proteus, wherein he tells Aristæus the cause of his disaster was the injury offered by him to Eurydice, the wife of Orpheus. This whole story is told by Virgil in so beautiful a manner, that it does not seem unworthy of the mouth of a deity.

Non te nullius.] Servius interprets this, *non humilis sed*

magni ; but the nymphs, who were offended with Aristæus, were not great deities : and as for Orpheus and Eurydice, they were no deities at all.

Orpheus.] He was the son of Cægrus, a king, or, according to Servius, a river of Thrace, by the muse Calliope. He is highly celebrated for his extraordinary skill in music and poetry, and was one of the Argonauts.

Immanem ante pedes hydrum moritura puella
 Servantem ripas alta non vidit in herba.
 At chorus æqualis Dryadum clamore supremos 460
 Impl'erunt montes: flerunt Rhodopeiæ arces,
 Altaque Pangæa, et Rhesi Mavortia tellus,
 Atque Getæ, atque Hebrus, et Actias Orithyia.
 Ipse cava solans ægrum testudine amorem,
 Te, dulcis conjux, te solo in littore secum, 465
 Te veniente die, te decedente canebat.
 Tænarias etiam fauces, alta ostia Ditis,
 Et caligantem nigra formidine lucum
 Ingressus, Manesque adiit, regemque tremendum,
 Nesciaque humanis precibus mansuescere corda. 470
 At cantu commotæ Erebi de sedibus imis
 Umbræ ibant tenues, simulachraque luce carentum:
 Quam multa in sylvis avium se millia condunt,
 Vesper ubi, aut hibernus agit de montibus imber:

Rhodopeiæ arces.] Rhodope and Pangæa are mountains of Thrace.

Rhesi Mavortia tellus.] Mars was said to be born in Thrace. Rhesus was the son of Mars, and king of Thrace in the time of the Trojan war; which was after the death of Orpheus.

Getæ.] The Getæ were a people dwelling in the neighbourhood of Thrace.

Hebrus.] A river of Thrace.

Et Actias Orithyia.] Orithyia was the daughter of Erechtæus, king of the Athenians. She was ravished by Boreas, and carried into Thrace.

Cava testudine.] The poet calls the lyre *cava testudo*, because the ancient lyres were

really made of the shells of tortoises. It was a received story among the ancients that Mercury, finding accidentally a dead tortoise on the banks of the Nile, made a lyre of it; whence Horace calls him, *curvæ lyræ parentem*.

Tænarias fauces.] Tænarus is a promontory of Peloponnesus, fabled to be the entrance into the infernal regions.

Manes.] This word is used for departed souls, for the places where they dwell, and also for the infernal deities.

Erebi.] Erebus, according to Hesiod, was the son of Chaos; but according to some, it is the name of the profoundest mansion of hell.

Matres atque viri, defunctaque corpora vita 475
 Magnanimū heroum, pueri, innuptæque puellæ,
 Impositique rogis juvenes ante ora parentum;
 Quos circum limus niger, et deformis arundo
 Cocyti, tardaque palus inamabilis unda
 Alligat, et novies Styx interfusa coërcet. 480
 Quin ipsæ stupuere domus, atque intima Lethi
 Tartara, cæruleosque implexæ crinibus angues
 Eumenides, tenuitque inhians tria Cerberus ora,
 Atque Ixionii cantu rota constitit orbis.
 Jamque pedem referens casus evaserat omnes, 485
 Redditaque Eurydice superas veniebat ad auras,
 Pone sequens; namque hanc dederat Proserpina legem:
 Cum subita incautum dementia cepit amantem,
 Ignoscenda quidem, scirent si ignoscere Manes.
 Restitit, Eurydicenque suam, jam luce sub ipsa, 490
 Immemor heu! victusque animi, respexit. Ibi omnis
 Effusus labor, atque immitis rupta tyranni
 Fœdera, terque fragor stagnis auditus Avernis.

Cocyti.] Cocytus and Styx are rivers of hell.

Cantu.] The story of Ixion is, that he was condemned to a perpetual turning upon a wheel in hell.

Jamque pedem referens, &c.] The poet proceeds to relate the return of Eurydice to light, the unhappy impatience of Orpheus to gaze at her, his lamentations for his second loss, and the miserable death of that great poet, which concludes the speech of Proteus.

Namque hanc dederat Proserpina legem.] The condition of not looking at his wife, till they

were quite retired from the infernal dominions, is inferred, though not directly expressed by the poet.

Ignoscenda quidem.] Ovid says, Eurydice herself did not blame him, because his error proceeded from love of her.

Fragor.] Servius understands *fragor* to mean an exultation of the shades at the return of Eurydice; but I think *fragor* is not used for a sound of joy: at least I am sure Virgil never uses it in that sense, but for some great crash, or horrid noise. I take it in this place to mean a dismal sound given by the earth,

Illa; 'Quis et me,' inquit, 'miseram, et te perdidit, Orpheu?'

Quis tantus furor? en iterum crudelia retro 495

Fata vocant, conditque natantia lumina somnus.

Jamque vale: feror ingenti circumdata nocte,

Invalidasque tibi tendens, heu! non tua, palmas.'

Dixit, et ex oculis subito, ceu fumus in auras

Commixtus tenues, fugit diversa: neque illum 500

Prensantem nequicquam umbras, et multa volentem

Dicere, præterea vidit; nec portitor Orci

Amplius objectam passus transire paludem.

Quid faceret? quo se rapta bis conjuge ferret?

Quo fletu Manes, qua numina voce moveret? 505

Illa quidem Stygia nabat jam frigida cymba.

Septem illum totos perhibent ex ordine menses

Rupe sub æria, deserti ad Strymonis undam

Flevisse, et gelidis hæc evolvisse sub antris,

Mulcentem tigres, et agentem carmine quercus. 510

Qualis populea mœrens Philomela sub umbra

Amissos queritur fœtus; quos durus arator

Observans nido implumes detraxit: at illa

Flet noctem, ramoque sedens miserabile carmen

Integrat, et mœstis late loca questibus implet. 515

Nulla Venus, non ulli animum flexere Hymenæi.,

or perhaps a clap of thunder, to signify the greatness of the misfortune.

Strymonis.] Strymon is a river of Macedon, on the borders of Thrace.

Qualis populea, &c.] This simile is no less justly than generally admired as one of the most beautiful that ever came from the mouth of a poet.

Populea.] The poplar is judi-

ciously chosen by the poet on this occasion, because the leaves of this tree trembling with the least breath of air, make a sort of melancholy rustling.

Philomela.] Servius thinks the poet puts the nightingale here for any bird; but surely what the poet says here could not be applied to any other bird.

Solus Hyperboreas glacies, Tanaimque nivalem,
 Arvaque Riphæis nunquam viduata pruinis
 Lustrabat, raptam Eurydicen, atque irrita Ditis
 Dona querens. Spretæ Ciconum quo munere matres, 520
 Inter sacra Deum, nocturnique orgia Bacchi,
 Discerptum latos juvenem sparsere per agros.
 Tum quoque marmorea caput a cervice revulsum
 Gurgite cum medio portans Œagrius Hebrus
 Volveret, Eurydicen vox, ipsa et frigida lingua, 525
 Ah miseram Eurydicen ! anima fugiente vocabat :
 Eurydicen toto referebant flumine ripæ."
 Hæc Proteus ; et se jactu dedit æquor in altum.
 Quaque dedit, spumantem undam sub vertice torsit.
 At non Cyrene : namque ultro affata timentem : 530
 Nate, licet tristes animo depellere curas.
 " Hæc omnis morbi causa : hinc miserabile nymphæ
 Cum quibus illa choros lucis agitabat in altis,
 Exitium misere apibus. Tu munera supplex

Tanaim.] The Tanais, or Don, is a river of Muscovy, which empties itself into the lake Mæotis, and divides Europe from Asia.

Spretæ Ciconum quo munere matres.] The Cicones were a people of Thrace, living near the mountain Ismarus, and the outlets of the river Hebrus.

Nocturnique orgia Bacchi.] The orgies were a mad solemnity sacred to Bacchus, which was celebrated with a kind of drunken fury. It was in one of these drunken fits, it seems, that Orpheus was torn in pieces.

Œagrius Hebrus.] The Hebrus is called Œagrian, from

Œagrus the Thracian king or river mentioned before to be the father of Orpheus.

Eurydicen.] The repetition of the name of Eurydice, in this and the following verses, is exceedingly beautiful.

At non Cyrene.] Proteus, having delivered his oracular answer, Cyrene advises her son to offer sacrifices to the offended nymphs, and to appease the manes of Orpheus and Eurydice. Aristæus follows the instructions of his mother, and is surprised to see a swarm of bees come out of the carcasses of the sacrificed oxen.

Tende petens pacem, et faciles venerare Napæas. 535
 Namque dabunt veniam votis, irasque remittent.
 Sed, modus orandi qui sit, prius ordine dicam.
 Quatuor eximios præstanti corpore tauros,
 Qui tibi nunc viridis depascunt summa Lycæi,
 Delige, et intacta totidem cervice juvencas. 540
 Quatuor his aras alta ad delubra Dearum
 Constitue, et sacrum jugulis demitte cruorem :
 Corporaque ipsa boum frondoso desere luco.
 Post, ubi nona suos Aurora ostenderit ortus ;
 Inferias Orphei Lethæa papavera mittes, 545
 Placatam Eurydicen vitula venerabere cæsa,
 Et nigram mactabis ovem, lucumque revises.”
 Haud mora : continuo matris præcepta facessit :
 Ad delubra venit ; monstratas excitat aras ;
 Quatuor eximios præstanti corpore tauros 550
 Ducit, et intacta totidem cervice juvencas.
 Post, ubi nona suos Aurora induxerat ortus,
 Inferias Orphei mittit, lucumque revisit.
 Hic vero subitum ac dictu mirabile monstrum
 Aspiciunt ; liquefacta boum per viscera toto 555
 Stridere apes utero, et ruptis effervere costis ;
 Immensasque trahi nubes : jamque arbore summa
 Confluere, et lentis uvam demittere ramis.
 Hæc super arborum cultu pecorumque canebam,

Napæas.] The *Napææ* are the same with the Dryades.

Inferias.] The *inferiæ* were sacrifices offered to the Manes.

Uvam.] See the note on book ii. ver. 60.

Hæc super, &c.] Virgil hav-

ing now finished this noble poem, takes care to inform the reader of the time when it was written, and of the name of the author, asserting it to himself, that no future plagiarist might pretend to so great an honour.

Et super arboribus : Cæsar dum magnus ad altum 560
 Fulminat Euphraten bello, victorque volentes
 Per populos dat jura, viamque adfectat Olympo.
 Hlo Virgillum me tempore dulcis alebat
 Parthenope, studiis florentem ignobilis oti :
 Carmina qui lusi pastorum, audaxque juvena, 565
 Tityre, te patulæ cecini sub tegmine fagi.

Cæsar dum magnus, &c.]— These lines are a fresh argument, that Virgil continued the care of his Georgicks as long as he lived, for the time here mentioned is the year before his death. It was then that Augustus Cæsar was at the head of the Roman legions in person, on the banks of the Euphrates, and compelled Phraates to restore the eagles which the Parthians had taken from Crassus ;

and drew the neighbouring nations, and even the Indians, to make a voluntary submission to him. See the notes on ver. 27. 30. book iii.

Parthenope.] This was the name of an ancient city, which, when rebuilt, was called Naples.

Audaxque juvena.] According to Servius, Virgil was twenty-eight years old when he wrote his eclogues.

FINIS.

VOCABULARY.

ABI

ALO

- ABI-ES, ETIS, f. *a pine-tree*, G. ii. 68.
 accingor, v. 3. *prepared for*, G. iii. 46.
 accipio, v. 3. *I gather*, G. iv. 172.
 ac-er, ris, re, ac-ris, re, *swift*, G. iii. 8. *provident, diligent*, G. ii. 405.
 acerv-us, i, m. *an heap, a stack*, G. i. 158, 185.
 aci-es, ei, f. *an army*, G. i. 480.
 actus, par. *dispersed*, G. iii. 482. *past*, G. i. 413.
 acuo, v. 3. *I rouse*, G. iv. 435.
 adeo, adv. *chiefly*, G. i. 24.
 adversus, adj. *adverse*—*adverso flumine, against the stream*, G. i. 201.
 æd-es, is, f. *a bee-hive*, G. iv. 258.
 æg-er, ra, rum, adj. *sick at heart*, E. i. 13. *painful*, G. iii. 512. *pining*, G. iv. 464.
 æquus, adj. *kind*, G. ii. 225. *wholesome*, G. iii. 546.
 a-er, eris, m. *the air, the top (of a tree)*, G. ii. 123.
 æs, æris, n. *money*, E. i. 36. *a drum*, G. iv. 151. *armour*, G. ii. 282. *a brazen statue*, G. i. 480. *a vessel*, G. iii. 363.
 æst-as, atis, f. *the spring*, G. iii. 296. *a year*, G. iv. 207. *the air*, G. iv. 59.
 æth-er, eris, m. *Jupiter*, G. ii. 325.
 ag-ens, entis, par. *moving or drawing*, G. iv. 510. *pursuing*, G. iii. 412.
 aggredior, v. 3. *I aspire to*, E. iv. 48. *seize*, G. iv. 404.
 agito, v. 1. *I manage, treat of*, G. iii. 287.
 agm-en, inis, n. *a swarm*, G. iv. 59. *a flood, spout*, G. i. 322. *the winding of a serpent*, G. iii. 423.
 ago, v. 3. *I disperse*, G. i. 421. *I spread*, G. ii. 364. *I throw off*, G. iii. 203. *I turn about*, G. ii. 392.
 almus, adj. *pregnant*, G. ii. 330.
 alo, v. 3. *I propagate*, G. i. 22.

alt-um, i, n. *the top (of a tree)*, G. ii. 210.
 alve-us, i, m. *the hollow trunk of a tree*, G. ii. 453.
 amarus. adj. *briny*, G. ii. 238. iv. 431.
 anim-us, i, m. *thought*, G. iv. 132. *desire, appetite*, G. iii. 521.
 memory, E. ix. 51. *nature*, G. ii. 51.
 antr-um, i, n. *a den, cave, grotto, an hollow trunk*, G. iv. 44.
 apto, v. 1. *I set*, G. ii. 359.
 aptus, adj. *fastened together*, G. iii. 168.
 arbust-um, i, n. *a vineyard*, G. ii. 416.
 ardeo, v. 2. *I love earnestly*, E. ii. 1.
 argutus, adj. *whistling, whispering*, E. vii. 1. viii. 22. G. i. 294.
 aridus, adj. *shrill, crashing*, G. i. 357.
 arist-a, æ, f. *a year*, E. i. 70.
 arm-a, arum, n. pl. *utensils, instruments, implements*, G. i. 160.
 armatus, par. *manned*, G. i. 255.
 arv-um, i, n. *soil, womb*, G. iii. 136.
 Asius, adj. *Asian, of Asia, a lake and town near the river Cayster*,
 G. i. 383. iv. 343.
 atque, con. *forthwith*, G. iii. 526.
 auct-or, oris, m. et f. *a donor, giver*, G. i. 27. *prognostic*, G. i. 432.
 aven-a, æ, f. (*met.*) *a pipe, an humble strain*, E. i. 2. x. 51.
 aul-a, æ, f. *an honeycomb*, G. iv. 202.

Bacchatus, par. *danced over by Bacchanals*, G. ii. 487.
 bid-ens, entis, m. *an hoe, a mattock*, G. ii. 355, 400.
 bonus, adj. *skilful*, E. v. 1.
 brachi-um, i, n. *the tendrils of a vine*, G. ii. 368. *a claw*, G. i. 34.
 brum-a, æ, f. *the winter-solstice*, G. i. 211.
 Cado, v. 3. *I am neglected*, G. iii. 138.
 calath-us, i, m. *milk-pan*, G. iii. 402.
 can-is, is, m. et f. *a dog-fish, (sea-dog)*, E. vi. 77. *the dog-star*, G. i.
 218. ii. 353.
 cano, v. 3. *I croak*, G. i. 378.
 capistr-um, i, n. *a muzzle*, G. iii. 399.
 capto, v. 1. *I snuff*, G. i. 376.
 captus, par. *pleased, delighted*, G. iv. 348.
 cap-ut, itis, n. *root (of a tree)*, G. ii. 355.
 carm-en, inis, n. *an epitaph or inscription*, E. v. 42.
 carpo, v. 3. *I eat*, G. iii. 296. *I browse upon*, E. i. 79. *I spin*, G. iv.
 335. *I fan*, G. iv. 311.
 castr-a, orum, pl. n. *a bee-hive*, G. iv. 108.
 cav-a, æ, f. *a bee-hive*, G. iv. 58.
 cavus, adj. *full of holes*, G. iv. 44.
 cell-a, æ, f. *a honeycomb*, G. iv. 164.
 certam-en, inis, n. *a prize*, G. ii. 530.
 certus, adj. *distinct, determinate*, G. i. 60, 231.
 cingo, v. 3. *I crown*, E. vii. 28.
 circul-us, i, m. *a collar*, G. iii. 166.

- clam-or, oris, m. *humming*, G. iv. 76.
 claustr-um, i, n. *a mole, a dam*, G. ii. 161.
 coactus, par. *I collected*, E. vi. 30.
 cœruleus, adj. *green*, G. i. 236. *livid*, G. i. 453.
 cogo, v. 3. *I thicken*, G. iv. 36.
 colo, v. 3. *I preserve*, E. iii. 61.
 col-or, oris, m. *the outward shew or beauty*, E. ii. 17.
 com-a, æ, f. *leaves*, G. iv. 137. *boughs, tendrils*, G. ii. 368.
 compesco, v. 3. *I prunc, lop off*, G. ii. 370.
 compositus, par. *regular*, G. iii. 192. *trimmed*, G. iv. 417.
 concedo, v. 3. *farewell*, E. x. 63.
 congestus, par. *I covered*, E. i. 69. *I filled*, G. iv. 243.
 conj-ux, ugis, m. et f. *a lover*, E. viii. 66.
 conspectus, par. *conspicuous, remarkable*.
 consumo, v. 3. *I spend, drain*, G. iii. 178.
 convello, v. 3. *I unloose*, G. i. 457.
 cornu, n. inv. cornu-a, um, pl. n. *the bendings, divided streams, or arms of a river*, G. iv. 371.
 coron-a, æ, f. *a constellation*, G. i. 222.
 corono, v. 1. *I fill to the brim*, G. ii. 528.
 corripio, v. 3. *I rush along*, G. iii. 104.
 cos, cotis, f. *a ragged rock or cliff*, E. viii. 43. G. iv. 203.
 cubil-e, is, n. *a bee-hive*, G. iv. 45, 243. *a nest*, G. i. 411. *an ox-stall*, G. iii. 230. *a mole-lodge*, G. i. 183.
 cujus, adj. *whose*, E. iii. 1. v. 87.
 culp-a, æ, f. *a disease, or infected sheep*, G. iii. 468.
 cult-um, i, n. pl. *fields, meadows*, G. iv. 372. *trees*, G. ii. 196.
 cult-us, ūs, m. *management*, G. i. 3. iv. 559.
 cumul-us, i. m. *ridges*, G. i. 105.
 cunabul-a, orum, pl. n. *an hire*, G. iv. 66.
 cur-a, æ, f. *business, province*, G. iv. 178. *cultivation*, G. i. 228. *toil*, G. ii. 439. *I desire*, G. iii. 112. *I delight, darling*, E. i. 58. G. iv. 354.
 curr-us, ūs, m. *the wheel (of a plough,)* G. i. 174.

 Damno, v. 1. *I oblige, bind to do a thing*, E. v. 80.
 deduco, v. 3. *I drain*, G. i. 114, 269. *I launch*, G. i. 255.
 deductus, par. *humble, slender*, E. vi. 5.
 defrut-a, orum, n. sub. *wine boiled down to half its quantity*, G. iv. 269.
 degenero, v. 1. *I grow wild*, G. ii. 59.
 dens, dentis, m. *a plough-share*, G. ii. 423. *the point, edge*, G. i. 262. *a pruning knife or hook*, G. ii. 406.
 depulsus, par. *I weaned*, E. iii. 82. vii. 15. G. iii. 187.
 differo, v. irr. *I dissipate*, G. iii. 197. *I plant, set (trees in a row,)* G. iv. 144.
 digestus, par. *set, transplanted*, G. ii. 54. *set in lines*, G. ii. 267.
 dilapsus, par. *rotting*, G. iii. 557.
 discurro, v. 3. *to run, discharge (itself,)* G. iv. 292.

DOL

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do, v. 1. *I unfurl, spread*, G. ii. 41. *I make*, G. iii. 83, 200, 247, 556. iv. 409. *I invent*, G. iii. 115.
 dol-or, oris, m. *a disease*, G. iii. 457.
 domand-um, i, ger. *training*, G. iii. 206.
 dom-us, i. vel ūs, f. *a nest*, G. i. 182. *an hive*, G. iv. 159. *an haunt*, G. ii. 209. *a region, quarter, country*, G. i. 371. ii. 115.
 dors-um, i, n. *the side, edge*, G. iii. 436.
 duco, v. 3. *I delay, put off*, E. ix. 56. *I spend, protract*, G. iii. 379.
 duresco, v. 3. *I acquire strength*, G. i. 72.

Eb-ur, oris, n. *an ivory flute or trumpet*, G. ii. 193.
 effundo, v. 3. *I start*, G. i. 512.
 eo, v. irr. *I rush out*, G. iv. 221. *I drop*, G. iii. 507. *I ooze*, G. ii. 245.
 eripio, v. 3. *I clip*, G. iv. 107.
 err-ans, antis, par. *creeping*, E. iv. 19.
 erro, v. 3. *I feed at large*, E. i. 9.
 error, m. *fury, derangement*, G. iii. 513.
 exerceo, v. 2. *I practise*, G. i. 403. *I till*, G. i. 99, 220.
 exhaustus, sub. *the taking of pains*, G. ii. 398.
 expedio, v. 4. *I unfold*, G. iv. 150. 397.
 experiēti-a, æ, f. *sagacity*, G. iv. 316.
 expulsus, par. *torn up*, G. i. 320.

Facezzo, v. 3. *I execute*, G. iv. 548.
 fas, n. ind. *piety, attention to the divine laws*, G. i. 201.
 fausco, v. 3. *I execute quickly*, G. iv. 548.
 fel-ix, icis, adj. *propitious*, G. i. 345. *fruitful*, G. ii. 81, 127, 188.
 fero, v. irr. *I bear away, impair*, E. ix. 51.
 ferr-um, i. n. *any weapon or tool made of iron, as, a knife*, G. iii. 453, 468, 489.
 flagell-um, i, n. *a shoot (of a vine)*, G. ii. 299.
 flos, floris, m. *war (from flowers)*, G. iv. 250.
 flu-ens, entis, par. *luxuriant*, G. ii. 370.
 fluo, v. 3. *I hang down*, G. iii. 524.
 fœmin-a, æ, f. *a mare*, G. iii. 216.
 fœt-us, ūs, f. *product*, G. ii. 442. *a graft, or twig, or cion*, G. ii. 69. *pregnant*, E. iii. 83.
 for-es, ium, pl. f. *entrance (of an hive)*, G. iv. 280.
 formid-o, inis, f. *a foil or line (of crimson feathers)*, G. iii. 372.
 for-us, i, m. *the cell of a honeycomb*, G. iv. 250.
 fragil-is, e, adj. *crackling*, E. viii. 82.
 frangor, v. 3. *I am baffled*, G. iv. 400.
 frigidus, adj. *dead*, G. iv. 506.
 fultus, par. *lying upon*, E. vi. 53.
 fur, furis, com. *a servant or slave*, E. iii. 16.
 fusus, par. *laid along*, G. ii. 527.

Gaudeo, v. 2. *I triumph*, G. ii. 510. *I abound (laugh)*, E. ix. 48.

G E M

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gemm-a, æ, f. *a bud or button (of a vine,)* E. vii. 48. G. ii. 74, 335.
cup set with gems, G. ii. 506.

gemo, v. 3. *I coo,* E. i. 59.

grati-a, æ, f. *use, advantage,* G. i. 83.

grav-is, e, adj. *unwholesome,* E. x. 75, 76.

Haurio, v. 4. *I finish, pass over,* G. iv. 427.

haust-us, ūs, m. *a draught, sip,* G. iv. 229. *an emanation,* G. iv. 220.

horresco, v. 3. *I wave to and fro,* G. iii. 199.

horre-um, i, n. *a honey-comb,* G. iv. 250.

horribil-is, e, adj. *horrible, dreadful,* G. iii. 152. iv. 442.

horridus, adj. *frozen,* G. iii. 442. *bristly,* G. iv. 407. *hairry,* G. iv. 93.

hospiti-um, i, n. *I shelter, (retreat,)* G. iii. 343. iv. 24.

humesco, v. 3. *I become wet,* G. iii. 111.

hyalus, m. *the greenish colour of glass,* G. iv. 335.

hy-ems, emis, f. *winter-tropic,* G. ii. 322.

Ignis, is, m. *a planet,* G. i. 337.

ignoro, v. 1. *I take not kindly to,* G. ii. 268.

illaudatus, par. *infamous, execrable,* G. iii. 5.

immun-is, e, adj. *idle, lazy,* G. iv. 244.

improbus, adj. *incessant,* G. i. 145. *greedy,* G. iii. 431.

imprud-ens, entis, adj. *not inured to, unable to bear,* G. ii. 373.

inamabilis, adj. *horrid,* G. iv. 479.

incido, v. 3. *I make an end of,* E. ix. 14.

increpo, v. 1. *I rouse, excite,* G. iv. 71.

indignus, adj. *sharp,* G. ii. 373.

indulgeo, v. 2. *I widen, spare,* G. ii. 277.

infero, v. irr. *I convey,* G. iv. 265. *I direct,* G. iv. 360.

inform-is, e, adj. *shapeless,* G. iii. 247.

inhio, v. 1. *I covet,* G. ii. 463.

inhorreo, v. 2. *I bristle (wave,)* G. i. 314.

insector, v. 1. *I pursue, harrow, hoe,* G. i. 155.

insincerus, adj. *corrupted, putrid,* G. iv. 285.

insulto, v. 1. *I paw,* G. iii. 117.

ipse, pron. *of my own accord,* E. iv. 20.

irascor, v. 3. *I fight (practise,)* G. iii. 232.

Jug-um, i, n. *the top or ridge (of a hill,)* E. v. 76. ix. 8. x. 11.

jus, juris, n. *human law,* G. i. 269.

juven-is, is, c, adj. *a young heifer,* G. iii. 165.

Lac, lactis, n. *the dairy,* G. iii. 394.

lacet-us, i, m. *a clave,* G. iv. 74.

lacrym-a, æ, f. *the moisture, or humour that any vegetable perspires,*
gum, G. iv. 160.

lædo, v. 3. *I fatigue, weary, tire,* E. ix. 64.

lævus, adj. *foolish, silly, wrong, misguided, unlucky,* E. i. 16.

- lanug-o, inis, *f. fur upon fruits*, G. ii. 51.
 lapsus, par. *piercing, penetrating*, G. iii. 457.
 lar, laris, m. *substance*, G. iii. 344.
 lentus, adj. *viscid, clammy, viscous*, G. iii. 281. iv. 160. *slender, pliant, flexible*, E. i. 26. iii. 8, 83. v. 16, 31. ix. 42. x. 40. G. i. 265. ii. 12. iii. 208, 434, (*bending*,) 558. *softened, malleable, ductile*, G. iv. 170. *drizzling, falling by drops*, G. i. 290. *lying careless, at ease*, E. i. 4.
 lex, legis, f. *a term, condition, covenant*, G. iv. 487. *a league*, G. i. 510.
 lim-es, itis, m. *a path between the rows of vines (glade)*, G. ii. 278.
 lino, v. 3. *I fill up, stop*, G. iv. 39.
 liquidus, adj. *pure, serene*, G. i. 404.
 longe, adv. *long beforehand*, G. iv. 70. xii. 452.
 loqu-ens, entis, par. *echoing, whispering*, E. viii. 22.
 lustro, v. 1. *I wander over*, G. iv. 519.
 lux, lucis, f. *life*, G. iv. 255.
- Malignus, adj. *not to be cultivated, barren*, G. ii. 179.
 mal-um, i, n. *an apple*, E. vi. 61. viii. 53. G. ii. 33. (*and is taken for other fruits*,) *a quince*, E. ii. 51. *a citron*, G. ii. 127.
 marit-us, i, m. *a stallion, horse*, G. iii. 125.
 mas, maris, m. *a bull*, G. iii. 64.
 mat-er, ris, f. *parent-tree, plant*, G. ii. 19, 23, 55. *parent-earth*, G. ii. 268.
 maturo, v. 1. (*I do a thing at leisure*,) G. i. 261.
 meditatus, par. *bringing (upon), exercising (with)*, G. iii. 153.
 meditor, v. 1. *I practise, play, tune*, E. i. 2. vi. 8. *I devise*, E. v. 61.
 mefmini, v. def. *I rehearse, recite (by turns)*, E. vii. 19. *I make mention of, (sing)*, G. iii. 90.
 merc-es, edis, f. *pains, labour*, G. ii. 62.
 metior, v. 4. *I survey, pass, ride over*, G. iv. 389.
 mico, v. 1. *I prick up, (quicken)*, G. iii. 84. *I dart out*, G. iii. 439.
 minist-er, ri, m. *a minister, priest*, G. iii. 488.
 misceor, v. 2. *I am disturbed, troubled*, G. i. 359. *I crowd, thicken, muster*, G. iv. 76, 311.
 mit-is, e, adj. *mellow, ripe*, E. i. 81.
 molitus, par. *having worked (with a plough)*, G. i. 494.
 monstr-um, i, n. *a pernicious animal*, G. i. 185.
 morb-us, i, m. *tainted, infected, air*, G. iii. 478.
 mors, mortis, f. *annihilation, exinanition*, G. iv. 226.
 mun-us, eris, n. *an offering*, E. iii. 63, 68. *a sacrifice, oblation*, G. iv. 534. *a rite*, G. iv. 520. *use, purpose*, G. iv. 40. *tempting appearance*, G. iii. 391.
 mutatus, par. *transplanted*, G. ii. 50.
- Nat-ans, antis, par. *floating, waring*, G. iii. 198.
 nem-us, oris, n. *the trees of a grove, forest, or vineyard*, G. ii. 308. *vines*, G. ii. 401.

- nid-us, i, m. (*a bee-*)*hive*, G. iv. 56.
 nit-ens, entis, par. (v. niteo,) *rich, fertile*, G. i. 153.
 nitor, v. 3. *I tend, grow, shoot*, G. ii. 428.
 novus, adj. *admirable, excellent, extraordinary*, E. iii. 86. *darkness*,
 G. i. 328. *dark cloud*, G. iv. 497.
 nub-es, is, f. *a swarm (of bees like a cloud,)* G. iv. 60, 557.
 numer-us, i, m. *the measure or time of a dance*, E. vi. 27.
 nux, nucis, f. *a chesnut*, E. ii. 52. *an almond*, G. i. 187.

 Oblitus, par. *having lost*, G. ii. 59.
 operatus, par. *sacrificing*, G. i. 339.
 oppid-um, i, n. *a hive, cell*, G. iv. 178.
 oppositus, par. *lying between*, G. iii. 213.
 or-a, æ, f. *a cranny, air or vent-hole, the side or edges of a bee-hive*,
 G. iv. 39, 188.
 ord-o, inis, m. ex ordine, *without intermission, continually*, G. iii.
 341. iv. 507.
 orig-o, inis, f. *the first breed*, G. iii. 122, 473.
 ornatus, par. *crowned*, E. vi. 68. G. iii. 21.
 os, oris, n. *a muzzle*, G. iii. 399. *a bill, beak*, G. iv. 17. *a vizard*,
mask, G. ii. 387. *a discourse*, G. iii. 9.

 Pabul-um, i, n. *materials for making honey*, G. iv. 9.
 partes, pl. f. *the secrets, mysteries*, G. ii. 483.
 parturio, v. 4. *I bloom, bud*, E. iii. 56. G. ii. 330.
 penetrabilis, adj. *penetrating*, G. i. 93.
 peto, v. 3. *I court, woo*, G. iv. 218. *I run towards*, G. iii. 522.
I attack, invade, G. ii. 505. *I pelt*, E. iii. 64. *I butt*, E. iii. 87.
 pix, picis, f. *the pitch-tree, (pine, fir,)* G. ii. 438.
 placit-um, i, n. *what one cares for, what seemeth good or just*,
 E. vii. 27.
 plant-a, æ, f. *a plant, sprig, slip, cion*, G. ii. 23, (seedling,) 65, 80,
 300. iv. 115.
 plausus, par. *patted*, G. iii. 186.
 pocul-um, i, n. *a watering trough*, E. viii. 28.
 podagr-a, æ, f. *the foot-rot*, G. iii. 299.
 pom-um, i, n. *a prune, plum*, E. ii. 53. *a pear*, E. ix. 50. *an apple-*
tree, or any tree that beareth fruit, G. ii. 426.
 portit-or, oris, m. *a ferry-man, (Charon,)* G. iv. 502, &c.
 potus, par. *being drunk up*, G. iv. 120.
 præcipio, v. 3. *I dry up*, E. iii. 98.
 præd-a, æ, f. *provision, food*, G. ii. 60.
 præ-ens, entis, adj. *favourable, propitious*, E. i. 42. G. i. 10.
speedily efficacious, G. ii. 127.
 præsep e, is, n. *a bee-hive*, G. iv. 168.
 prætendo, v. 3. *I raise before, inclose, fence, hedge*, G. i. 270.
 præveni-ens, entis, par. *ushering in*, E. viii. 17.
 prem-ens, entis, par. *keeping—curbing—in*, G. iii. 85. *setting*,
planting, G. iv. 131. *lop*, G. i. 157.

- pressus, par. *laden*, G. i. 303.
 prior, adj. *native*, G. ii. 59.
 prohibeo, v. 2. *I keep off, sever*, G. iii. 398.
 prol-es, is, f. *a shoot (of a tree or plant)*, G. ii. 3.
 propag-o, inis, f. *a branch, tendril, shoot*, G. ii. 26. *a layer, or in-
 arching (by a tendril)*, G. ii. 63.
 prosequor, v. 3. *I tell, describe, treat of*, G. iii. 340.
 pub-ens, entis, par. *young and juicy*, G. iii. 126.
 pub-es, is, f. *a young bullock, steer*, G. iii. 174.
 puls-ans, antis, par. *beating*, G. iii. 106. *throwing, (twanging)*,
 G. iv. 313.
 putris, adj. *light, loose, hollow, crumbling, mouldering*, G. i. 44,
 (*mellow*), 215. ii. 204, 262.
 Quirit-es, ium, (um,) pl. m. *free members or subjects of their com-
 monwealth*, G. iv. 201.
 Radius, i, m. *astronomical rod*, E. iii. 41. *longish lank olive*, G. ii. 86.
 rarus, adj. *in wide ranks or lines*, G. iv. 130.
 raucus, adj. *cooing*, E. i. 58.
 recludo, v. 3. *I spread out, enlarge*, G. iv. 52.
 reductus, par. *retreating, winding backward, retired*, G. iv. 420.
 refero, v. irr. *I claim*, G. iii. 121. *transmit, bear about them the
 mark of*, G. iii. 128.
 remitto, v. 3. *I discharge*, G. ii. 218. *I thaw, dissolve*, G. iv. 36.
 repono, v. 3. *I no longer ask or require*, G. ii. 416. *I shift nimbly*,
 G. iii. 76.
 rescindo, v. 3. *I scale, rend*, G. i. 280. *I lance*, G. iii. 453.
 resolvo, v. 3. *I dispel*, G. i. 302. *open*, G. iv. 452.
 respondeo, v. 2. *I echo back*, E. x. 8.
 revertor, v. 3. *I shoot again*, G. ii. 312.
 rid-ens, entis, par. *green, blooming*, E. iv. 20.
 rimor, v. 1. *I haunt, grope (in the manner in which aquatic birds
 suck their food in morassy ground)*, G. i. 384.
 riv-us, i, m. *rein*, G. ii. 165.
 rostr-um, i, n. *a proboscis*, G. iv. 74.
 rumpo, v. 3. *I rend, tire out, stun as it were*, G. iii. 328. *I cut short*,
 G. iii. 43.
 ruo, v. 3. *I break or spread abroad with the harrow*, G. i. 105. *I
 am hastening to its period*, G. i. 313. *I dart up, throw*, G. ii. 308.
 Sacell-um, i, n. *a sacred cure*, E. iii. 9.
 sacer, adj. *curled or execrable*, G. iii. 566.
 sacr-a, orum, pl. n. *sacra fero, I am a priest*, G. ii. 476.
 salio, v. 4. *I bound from, pitter*, G. i. 449.
 salt-us, ūs, m. *glades or passes*, E. vi. 56.
 sal-us, utis, f. *remedy, resource*, G. iii. 510.
 sat-a, orum, pl. n. *tendrils, vine-plants*, G. ii. 350. *olive plants*,
 G. ii. 423.

- sceleratus, adj. *sharp, nipping*, G. ii. 256.
 secul-um, i, n. *men*, G. i. 468.
 sed-es, is, f. *cells*, G. iv. 228. *abyss*, G. iv. 471.
 seg-es, itis, f. *a nursery where the cuttings of the vines are first planted*, G. ii. 267. *the vines*, G. ii. 411. *soil, land*, G. iv. 129.
 segni-or, us, adj. *less prolific*, G. ii. 275. *impotent, disabled*, G. iii. 96.
 segnis, adj. *exhausted, (as land is said to be,)* G. i. 72.
 sem-en, inis, n. *principles, elements*, E. vi. 32. *young, whelps*, G. ii. 152. *transplanted slips*, G. ii. 268. *tender shoots*, G. ii. 302. *a plant*, G. ii. 317, 354.
 sens-us, ūs, m. *taste*, G. ii. 247.
 sequor, v. 3. *I relate, report*, E. vi. 74. *I name, mention, insist on*, G. ii. 434. *I seize, cleave to*, G. iii. 565.
 serviti-um, i, n. *servitude, bondage, a yoke*, G. iii. 168.
 sign-um, i, n. *signa movet, he marches on or forwards*, G. iii. 236.
 sin-us, ūs, m. *a notch, incision*, G. ii. 76. *bound, limit, recess*, G. ii. 123. *billowy train*, G. iii. 238. *a spire, joint*, G. iii. 424.
 siti-ens, entis, par. *eagerly*, G. iii. 137.
 sordeo, v. 2. *I am scorned*, E. ii. 44.
 sortior, v. 4. *I substitute, renew*, G. iii. 71.
 sp-es, ei, f. *the young (lambs,)* G. iii. 473.
 squal-ens, entis, par. *speckled*, G. iv. 13, 91.
 stabul-um, i, n. *(a bee-) hive*, G. iv. 14, 191. *herd*, G. iv. 430.
 stagn-ans, antis, par. *overflowing*, G. iv. 288.
 stell-a, æ, f. *starlike meteors*, G. i. 365.
 sterno, v. 3. *I dispirit, sink, dismay*, G. i. 331.
 strid-or, oris, m. *flapping*, G. i. 407.
 stringo, v. 3. *I strip, collect, gather with the hand*, E. ix. 61. G. i. 305. *I prune, strip*, G. ii. 368.
 stupefactus, par. *charmed*, E. viii. 3.
 suadeo, v. 2. *I invite*, E. i. 56.
 subactus, par. *well prepared, (or managed,)* G. ii. 50.
 subditus, par. *insinuated into*, G. iii. 271.
 subjicio, v. 3. *I sprout, shoot up*, E. x. 74. *or shelter*, G. ii. 19.
 sublego, v. 3. *I learn privately*, E. ix. 21.
 submitto, v. 3. *I select for stallions, keep for breed*, G. iii. 73, 159.
 sufficio, v. 3. *I propagate, secure*, G. iii. 65.
 sulc-us, i, m. *passages, pipes*, G. iii. 136.
 sumo, v. 3. *I put on, wear*, G. ii. 387.
 supell-ex, ectilis, f. *implements of husbandry, furniture*, G. i. 165.
 supero, v. 1. *I crawl or step over*, G. iii. 317.
 surg-ens, entis, par. *built with, swelling from*, G. iii. 29.
 suscito, v. 1. *I procure, bring down by curses*, G. iv. 456.
 suspendo, v. 3. *I imprint or turn up lightly*, G. i. 68. *I build in arches*, G. iv. 162.
 suspici-ens, entis, par. *tossing her head up to*, G. i. 376.
 sylv-a, æ, f. *a nursery of plants or seedlings*, G. ii. 181. *a number of stalks*, G. iv. 273.

Tabulat-um, i, n. *the branches of a vine that run horizontally; ring-lets, twists, or curls of the vine, or from stage to stage*, G. ii. 361.

tacitus, adj. (*though*) *nothing is said (of it by me,) evidently*, G. ii. 254.

tædi-um, i, n. *neglect, disregard*, G. iv. 332.

tamen, con. *by and by*, E. ix. 62.

tardus, adj. *that lasteth, or dwells upon the palate, clammy*, G. ii. 126.
summer months, slow in coming on, G. i. 32. ii. 482.

tempest-as, atis, f. *the plague*, G. iii. 479.

temp-us, oris, n. *leaping time*, G. iii. 123.

tener, adj. *kindly, teeming, genial*, G. ii. 331.

tenu-is, e, adj. *shallow*, G. i. 68. ii. 289. *clear, limpid*, G. iii. 335.
iv. 410. *ethereal, immaterial*, G. iv. 224.

terg-um, i, n. *ridges, furrows*, G. i. 97, 236. *side*, G. ii. 271. *surface*, G. iii. 361.

tero, v. 3. *I tread, beat out, thresh*, G. i. 192, 298. *I work, finish, turn*, G. ii. 444.

terr-a, æ, f. *dust*, G. iv. 97.

test-a, æ, f. (*potsherd*) *lamp*, G. i. 391.

thalam-us, i, m. *cells*, G. iv. 189. *bottom, chambers*, G. iv. 333. *grot*, G. iv. 374.

thesaur-us, i, m. *honeycomb*, G. iv. 229.

tond-eo, v. 2. *I browse, graze*, G. i. 15. *I lop*, G. ii. 368.

tonsus, par. *clipped, sheared, shorn (lately grazed)*, G. i. 71. *new mowed*, G. iv. 277. *wreathed with foliage, cut into a wreath*, G. iii.

21. *soft and fine*, G. iv. 377.

tractim, adv. *with a drawling hum*, G. iv. 260.

traho, v. 3. *I turn, change*, G. iii. 485.

tunic-a, æ, f. *a rind*, G. ii. 75.

turp-is, e, adj. *disproportionately large*, G. iii. 52. *offensive*, G. iii. 299. *unformed, shapeless, monstrous large*, G. iv. 395.

Val-ens, entis, adj. et par. *fairest, ruddiest*, G. ii. 70.

varius, adj. *incrusted, inlaid with*, G. ii. 463.

ub-er, eris, n. *fruitfulness, (richness and fatness of soil,)* G. ii. 185, 234, 275.

vel, conj. or, passim, *even*, E. iii. 50. viii. 69. G. ii. 289. iii. 202.

veni-ens, entis, par. *being at hand*, E. v. 82. *hovering over*, E. ix. 13.

vent-er, ris, m. *large size, a swelling like a belly*, G. iv. 122.

verso, v. 1. *I tend, feed from place to place*, E. x. 68. *I fan*, G. iii. 258. *I carry about, stir up*, G. iv. 83.

verto, v. 3. *I plough*, G. i. 2. 147.

vescus, adj. *small grained*, G. iv. 131.

vestibul-um, i, n. *an entrance into an hive*, G. iv. 20.

vi-a, æ, f. *temper, qualities*, G. i. 418. *a pass, ditch*, G. iii. 141.

victus, par. (animi) *being no longer master of*, G. iv. 491.

vid-ens, entis, par. *opening his eyes*, E. vi. 21.

VIM

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- vim-en, inis, n. *strainers*, G. ii. 245.
 vinco, v. 3. *I surmount, fly as high as*, G. ii. 123. *outlast, survive*, G. ii. 295. *overpower, burst open, or cannot be contained in*, G. ii. 518. *purge*, G. iii. 560.
 virg-o, inis, f. *Astrea*, E. iv. 6.
 virgult-um, i, n. *layers*, G. ii. 346.
 vit-a, æ, f. *souls*, G. iv. 224.
 vivo, v. 3. *vivite*, ~~for~~ *well*, E. viii. 58.
 und-a, æ, f. *a waving throng or tide of people*, G. ii. 462.
 und-ans, antis, par. *streaming out in flames*, G. i. 472. *waving*, G. ii. 437. *swelling, disturbed, foaming*, G. iii. 28.
 vol-ens, entis, par. *for the purpose*, G. iii. 129.
 volitans, par. *flying (insect,)* G. iii. 147.
 urb-s, is, f. *an hive*, G. iv. 193.
 ur-ens, entis, par. *killing*, G. ii. 196.
 us-us, ūs, m. *passage through*, G. iii. 135. *work*, G. iii. 163. *breed*, G. iii. 211.
 uv-a, æ, f. *a cluster of grapes*, E. iv. 29, &c. *a swarm of bees like a large cluster of grapes*, G. iv. 558.
 vuln-us, eris, n. *a malady*, G. iii. 455.





